

Musical America

JUNE

1959



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Far East Tour Worth
"10,000 Airplanes"

Soviets Stress Moral
Aspect of Art, Says
Bolshoi Theatre Head

Orchestra Survey
Shows Growth
in Conservatism

International and
National Reports

JULIUS
RUDEL

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Osaka Series Plays Host to Musicians From Many Nations

Opera, Ballet, Concerts Draw 8,000 Foreigners

By ELOISE CUNNINGHAM

Osaka, Japan.—The second International Festival of Arts which was concluded recently at Osaka, was an even greater success than the first one held a year ago. A total of 52,300 persons, including an estimated 8,000 foreigners, attended the four-week schedule of opera and ballet performances, concerts and recitals. In addition, many visitors to the festival attended the local Japanese theatres and an art exhibit held during the festival.

Groups from abroad were the Vienna State Opera Group from Austria, the Janine Charrat Ballet troupe from France, and the Alma Trio from the United States. Soloists included Soviet violinist Valerie Klimov, Argentine pianist Marisa Regules and Spanish guitar virtuoso Andres Segovia. Two conductors, Igor Stravinsky from the United States and Fernando Previtali from Italy, conducted Japanese orchestras. Japan was represented by three modern symphony orchestras, a "Grand Koto Concert", a performance of classical Noh plays, and an exhibition of wood-block prints and genre paintings.

Mozart Operas by Viennese

The outstanding events were the Mozart operas given by the State Opera Group. Nine of their leading singers, a conductor, and a stage manager presented highly artistic productions of "Don Giovanni" and "The Marriage of Figaro". Festival Hall, with its large stage and splendid acoustics, lends itself well to opera, and the settings and stage effects which had been designed in Europe were executed successfully by Japanese decorators and technicians.

The ABC Symphony and the chorus of the Fujiwara Opera Company, as well as several Japanese soloists in minor parts, co-operated very ably with the Vienna group. Heinrich Hollreiser, who conducted, expressed both amazement and satisfaction with the performance of the Japanese orchestra, while Joseph Witt, stage director, praised the work of the chorus.

The festival was opened with "Don Giovanni", with Paul Schoeffler in the title role. The part of Leporello was sung by Erich Kunz, Donna Anna by Teresa Stich-Randall, Donna Elvira by Wilma Lipp, and Zerlina by Emmy Loose. Other members of the cast were Alois Pernerstorfer, as the Commandant; Waldemar Kmentt, as Don Ottavio; and Libomir Pant-scheff, as Masetto.

One of the most popular singers from Vienna was the American, Miss Stich-Randall. Her beautiful voice and amazing vocal control, combined with sensitive and dramatic interpretation of her roles, gained for her the enthusiastic admiration of the audiences.

Stravinsky's visit to Japan aroused tremendous interest, and tickets to his concert were sold out weeks in advance. Festival Hall, which seats 3,000, was crowded, with many standing. The composer conducted the



Some of the participants in the Casals Festival are, from the left, Eileen Farrell, Alexander Schneider, Mieczyslaw Horszowski, and Pablo Casals

Japan Broadcasting Corporation Orchestra in a program made up entirely of his early works. Conducting with great economy of motion, Stravinsky stressed rhythmic precision and clarity of detail rather than the dramatic qualities of his compositions. The audience recalled the 77-year-old musician many times and he was presented with numerous bouquets of flowers by Japanese girls in colorful kimonos.

An event of international interest was the appearance of Soviet violinist Valerie Klimov as soloist with the Japanese Kansai Symphony, led by Mr. Previtali. Mr. Klimov played the Tchaikovsky Concerto, with which he had won the Tchaikovsky Contest in Moscow.

The Alma Trio (Maurice Wilk, violinist; Gabor Rejto, cellist; and Adolph Baller, pianist) gave a program of sonatas and trios by Beethoven, Mendelssohn, and Debussy, and appeared as soloists with the Kansai Symphony, in the Mozart D minor Concerto for Piano, Brahms Double Concerto for violin and cello, and Beethoven Triple Concerto for violin, cello and piano.

Andres Segovia, making his second trip to Japan, was also well known through the sale of his recordings, and he played for a capacity audience of enthusiastic admirers. Marisa

Regules, on her first visit to this country, made a deep impression with her virtuoso technique and musician-ship.

The Janine Charrat Ballet troupe gained great popularity through programs composed of a judicious selection of classical and modern works, as well as by the artistry of their dancing. On the final night of the festival, the audience refused to leave until the orchestra, under its musical director, Daniel Stirn, played "Auld Lang Syne".

A program of compositions for koto, a 13-stringed, zither-like instrument, was the only presentation of Japanese traditional music at the festival. The koto was performed as a solo instrument, in duets, and in a quartet with the shakuhachi, a bamboo flute. It was used also in large ensembles, and in combination with chorus or with symphony orchestra.

Most of the compositions were by the famous blind koto player, Michio Miyagi. Koto literature has been handed down for generations and Miyagi endeavored to compose new pieces based on native folk and art music making some use of western idioms. He and his followers have been only partially successful in trying to synthesize eastern and western musical elements.

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Freshened Repertoire Marks 66th Ann Arbor May Festival

By HELEN MILLER CUTLER

Ann Arbor, Mich.—The 66th annual May Festival made the most spectacular strides in years with a dozen first performances here, a world premiere, six of 12 solo artists new to Hill Auditorium audiences, and an unwonted excellence throughout the four-day event. Surely the gods con- nived with Gail Rector, executive director, for a week-end of vernal sunshine, apple blossoms and lilacs burgeoning—a gorgeous setting for the conclave of 5,000 visitors from all over Michigan and many surrounding states.

The Philadelphia Orchestra, returning for its 24th consecutive year, opened on Thursday evening, April 30, with a conventional program which belied the tone to follow. While Brahms's Third Symphony is the least overworked of the four, and his First

Piano Concerto less hackneyed than the Second, nevertheless the accent was on perfection rather than novelty. To this end Eugene Ormandy and Rudolf Serkin achieved their customary glowing rapport. An overflow audience spilled onto the stage and lined the back of the hall. The student portion seemed especially pleased with the Brahms "Academic Festival Overture", which was an appropriate curtain-raiser.

Thor Johnson returned as guest conductor of the orchestra and University Choral Union for the Friday evening concert, beginning with Vaughan Williams' "Flos campi". Suite for Solo Viola, Chorus and Orchestra, played in memory of the late composer. The chorus of some 350 mixed voices, expertly drilled by Lester McCoy, had no difficulty nego-

(Continued on page 5)

Casals Dominates Third Successful Puerto Rico Fete

Octogenarian Conductor And Cellist Spry as Ever

By HERBERT GLASS

San Juan, P. R.—The gala atmosphere of the third annual Festival Casals here could not have been better inaugurated than it was on May 1 by Pablo Casals' conducting of Bach's Suite No. 3, in D major. The revered octogenarian, spry and enthusiastic, led a performance that was full-bodied, joyous and impeccably executed. The tempos were fast, the playing razor-sharp. It was amazing to hear the eclectic group of musicians gathered together for the festival play with such accuracy and beauty of tone.

With Eugene Istomin as soloist and Alexander Schneider on the podium, the Schumann Piano Concerto was, for the first two movements, a thrilling experience. Mr. Istomin allowed the opening Allegro Affettuoso to unfold with richness and exquisite dynamic shading. Mr. Schneider's conducting was ideally suited to the pianist's requirements. The following Andante was taken at a slow, gentle pace; for once this section was truly allowed to breathe and display its simple beauty without the aid of the sticky sentimentality that many pianists seem to find requisite.

The program concluded with what turned out to be one of Mr. Schneider's most impressive accomplishments of the series, a clean, dramatic interpretation of the Brahms Second Symphony.

Bach Aria Group Sings

On May 2, the Bach Aria Group put in the first of two appearances at the festival. The group, deservedly famous for its generally fine work, seemed ill at ease and the music was handled with a sameness of expression that made their work somewhat tedious.

In the May 5 program, Haydn's E minor Symphony ("La Passione") provided us with another splendid opportunity to view Mr. Schneider's on-again, off-again competence as a conductor. This magnificently intense work was led with dramatic fervor and played with suavity of orchestral tone that was in a class with anything produced by ensembles with long years of experience in playing as a body. Mendelssohn's Violin Concerto was given a clear, strong reading—slightly dry, and immaculate—by Mr. Stern. Brahms's Double Concerto made me sit up and listen—for the first time in many years. This piece, so overloaded with the most ineffectual of Brahmsian lushness, was given a lean, dynamic presentation. As in the Mendelssohn, sentiment was kept in check. Mr. Stern and Mr. Casals were an incomparable team of soloists.

Julius Baker, the orchestra's first flutist, opened the May 6 chamber-music evening as the expert soloist in Vivaldi's G minor Concerto with Mr. Schneider again leading as concertmaster.

The second Bach Aria Group appearance was a distinct improvement over their first showing. There was

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Basis for a Permanent Institution

SOMETHING unique and marvelous in the annals of music festivals in this country and, indeed, anywhere in the world was achieved with the two-month-long festival commemorating the Handel anniversary sponsored by the City of New York through its Department of Commerce and Public Events and co-ordinated under the chairmanship of Newell Jenkins.

This city-wide festival, held during April and May, offered 26 performances by 35 different musical organizations. Nine of the performances were given free of charge, and total attendance ran well over 75,000. The programs ranged from chamber music to oratorio and opera and concluded with a gala presentation of the "Royal Water Music" and "Fireworks Music" on a lake in Central Park.

FOR the first project of its kind ever undertaken in New York and one conceived on so vast a scale, the festival was a resounding success. All of the organizations raised their own funds, and the municipal government contributed co-operation and such other services as did not require the disbursement of cash. The chairman and his associates served without any remuneration.

Thwarted by Broadcasters

THE demise of The Voice of Firestone, predicted here some months ago, has come to pass. After 31 consecutive years of weekly radio broadcasting on coast-to-coast networks, the venerable Monday-nights-at-nine, sponsored unflinchingly, and lately almost doggedly, by the Ohio rubber company, have come to an end. And for a peculiar reason.

Most radio and television programs eventually enter limbo because their commercial sponsors become dissatisfied with their weekly ratings. But in the case of The Voice of Firestone, we are confronted with the spectacle of a commercial sponsor fighting to the death to retain its program, ratings be hanged, and being effectively thwarted by the broadcasting companies.

THE American Broadcasting Company, whose network was the latest to carry the program, denied Firestone its traditional nine o'clock spot on Monday nights next season on the basis that this represented what is known in the trade as "prime" radio time and that the program did not enjoy a sufficiently high audience rating to warrant such a favored position.

One might think that this was a matter for concern to the sponsor only since he pays a premium for the time. But no. The networks today (and not

The festival was developed quite frankly as an experiment to prove to the people of the city and to the powers that be that such an annual, or perhaps biennial, event is not only desirable but eminently feasible. It could become a major element in the cultural life of the city and we feel sure that its potential as an added tourist attraction for the city will not be overlooked by the business community.

THE scope and appeal of the Handel Festival no doubt was limited by dedication to the music of one composer. Future festivals probably should have a broader theme and bring into play all of the musical resources of the city, including the Metropolitan Opera, the New York City Opera and Ballet companies, and even the commercial musical theatre of Broadway.

Mr. Jenkins and his co-workers are presenting a petition to the Mayor to establish the New York City Music Festival as a permanent institution and to provide at least a modest sum from the municipal treasury for its propagation. We think the wisdom of both of these moves is self-evident, and it would be a painful surprise if the petition fell upon deaf ears.

only ABC) are thinking "in depth" about their prime time—meaning the early evening hours—and consider all of their programs in that period as a package to be sold to their listeners as a full evening's entertainment.

Therefore they take a dim view of a low-rating program turning up in the middle of this period which allegedly causes many dials to be flipped to other networks and possibly not flipped back again for the balance of the evening, thus doing injury to such high-rating programs as might follow.

WITH this dictum, the commercial encirclement of the air waves would seem to be complete. One can no longer even pay to get on the air at a good hour with a program with insufficient sales appeal.

The Voice of Firestone never was completely satisfactory to lovers of serious music. But it did provide a half hour of familiar classics usually tastefully presented by a symphony orchestra and the pick of the world's distinguished solo artists amid the welter of quiz shows, rock 'n' roll, and third-rate dramatic effusions which pound the public ear around the clock. While it is a regrettable, though perhaps not irredeemable, loss, the thinking behind it is far more depressing.

On the front cover

Early in 1957, a 36-year-old man took over the reins of the New York City Opera as General Director. His name was Julius Rudel, and he had been associated with the company since its beginnings in 1943. His capacities ranged from audition pianist, through various backstage executive jobs, and finally to conductor. Thus he had a wealth of experience behind him when he assumed his new job, and his first season in charge (fall of 1957) brought critical praise as well as box-office support.

The confidence in Mr. Rudel's directorship was reaffirmed when the Ford Foundation made the company a grant of \$105,000 to present in the spring of 1958 a repertory composed entirely of American operas. This project proved such a success that the foundation came forth with a second grant—this time for \$310,000 to cover a second American season, in 1959, and a national tour in 1960.

In recognition of his services Mr. Rudel has received Columbia University's Alice M. Ditson award, an award from the National Federation of Music Clubs, and the Page One Award from the Newspaper Guild. But in spite of his strenuous activities, Mr. Rudel has conducted four of the operas in the two American seasons. (Photograph by Dr. I. W. Schmidt, New York, N. Y.)



JULIUS
RUDEL

Ann Arbor Pays Tribute To Handel Bicentenary

(Continued from page 3)



Hill Auditorium (upper left), where the Ann Arbor Festival took place, and some musicians who took part: left to right, Eugene Ormandy, Dorothy Kirsten, William Smith, Virgil Thomson, William Kincaid, Thor Johnson and Lester McCoy

tiating the wordless melody throughout. Robert Courte, the mellow tones of whose viola soared above the muted orchestra, took a richly deserved bow along with John deLancie, who played the oboe passages well.

Poulenc's "Sécheresses" for Chorus and Orchestra had its United States premiere at this concert. It employs a modal, neo-liturgical style with quasi-plainchant to add to the macabre mood of the music, set to a surrealist text by Edward James. The poem, as the title implies, is about dryness, drought, locusts, barrenness, deserted villages, sea skeletons and rotting Leviathans. Mr. Johnson and the orchestra, together with the chorus singing in French, performed a tremendous job of communicating the parched flavor of the score. The chorus acquitted itself admirably in its crisp attacks and releases, its impeccable enunciation. Continuing the program of seldom heard modern works, Sidney Harth made his Ann Arbor debut in Prokofiev's Second Violin Concerto. Here was formidable playing by the new concertmaster of the Chicago Symphony. Projecting the terse clarity and rhythmic drive so typical of Prokofiev, Mr. Harth and Mr. Johnson, who have worked together many times, gave the work a top-flight reading.

Choral Union Excellent

The Choral Union offered a "pop" finale in Chabrier's "Fête Polonoise", also sung in French. Here the Gallic Strauss makes no demands on either chorus or orchestra other than gaiety and volume. In point of balance, rhythmic precision and chiaroscuro, the chorus was exemplary.

For 46 years Saturday afternoon at May Festival has been devoted to the Youth Chorus, but this year the children did not participate, much to the displeasure of the Philadelphia Orchestra players and a majority of the audience. The matinees now are being given over to American composers conducting their own works. While this is an admirable innovation, it was agreed by listeners that the program should be shared by several composers. The three numbers written and conducted by Virgil Thomson on this Saturday afternoon had a sameness that was tiring.

William Smith, assistant conductor, opened the program with the Brahms Variations on a theme by Haydn and closed with Dvorak's First Symphony. Mr. Smith had a sure beat in the Allegro, which is as busy as a Rossini overture. Here was full orchestration and continuous movement, in marked contrast to the pallid instrumentation and choppiness of Mr. Thomson's

works. His "Seine at Night" was a brief and muted miniature, definitely dated. Only slightly more exciting were the Fugues and Cantilenas from the United Nations film "Power among Men", in their concert premiere. But again there were too many short, disconnected episodes. Mr. Thomson's Concerto for Flute, Strings and Percussion was the most homogeneous work, with William Kincaid, as flutist, extracting every ounce of beauty therefrom.

The high point of the Festival came on Saturday evening when Mr. Ormandy returned to the podium with Dorothy Kirsten as soloist. Artistically it was one of those rare concerts wherein everything meshed, beginning with the Bach Chaconne transcribed by Louis Gesenway. This, along with Prokofiev's Seventh Symphony and Roussel's "Bacchus et Ariane" Suite, which followed, emerged with a charm, polish and perfection well-nigh incredible.

Kirsten as Soloist

Miss Kirsten, who dazzled the audience by her blonde beauty and haute couture before she sang a note, exhibited a voice of singular compass and richness. Defying the tradition of a classical warm-up group, she sailed immediately into arias from "Tosca" and "Louise". Her second group comprised three items; tumultuous applause was rewarded by her best offering, "Un bel di" from "Madama Butterfly".

Sunday afternoon was devoted to Handel's long and, to me, boring "Solomon". Granted that it should be refreshing to hear something other than the "Messiah" by this composer and that he must be honored in his bicentennial year, there are other works that would have been more interesting. Thor Johnson labored mightily to blend the lack-lustre orchestration, meager choral parts, and ungrateful solo lines.

Lois Marshall and Ilona Kombrink, sopranos, displayed fresh young voices of immense power and beauty, thus giving credibility to their parts. Aurelio Estanislao, baritone, and Howard Jarratt, tenor, were less successful, although each had one superior moment, the former in Solomon's air "How Vain Were All I Knew" and the latter in Zadok's final air, "Golden Columns". The antiphonal choirs were commendable, especially the double choral paean, "From the Censer Curling".

While the abridged orchestra maintained a low dynamic level, the very nicest background sounds of the entire production were those of the harpsichord played by Marilyn Mason.



Left: Robert Courte, violinist in Vaughan Williams' "Flos Campi"



Rehearsing Handel's "Solomon" are Lois Marshall, Howard Jarratt



Also preparing "Solomon" are Aurelio Estanislao, Ilona Kombrink



At right are Rudolf Serkin, Sidney Harth, and Giorgio Tozzi soloists in Ann Arbor concerts

She was abetted in the recitativo secco by a cello and a double bass. Mary McCall Stubbins, organist, also added instrumental color. Mr. Johnson and the soloists were recalled many times, as was Mr. McCoy, who had trained the chorus.

The final concert, on Sunday evening, drew another capacity crowd for the debut of Giorgio Tozzi, whose opulent bass voice shook the rafters of Hill Auditorium. Mr. Ormandy opened with Mozart's Symphony No. 39. Mr. Tozzi kept to Mozart for his first group, which included arias from "Figaro" and "Don Giovanni". "Il Lacerato Spirito" from Verdi's "Simon Boccanegra" and Tchaikovsky's "Pilgrim Song" made up the

second group, after which there was prolonged applause by an audience eager for another dramatic aria; but Mr. Tozzi disappointed his listeners with a brief and frothy encore, Vincent Youmans' "Without a Song". It is a consummation devoutly to be wished that Mr. Tozzi return next year with a more ambitious program to display his great histrionic and vocal talents.

Casella's "Paganiniana" and a refined and elegant reading of Ravel's "Daphnis and Chloe" Suite No. 2 completed the program. Thus ended another festival, whose virtues so outnumbered its deficiencies that it will go down in the records as a banner year.

Cleveland Series In 21st Summer

Cleveland.—The 21st Pops Concerts by the Cleveland Summer Orchestra, conducted by Louis Lane, will open a two-month series on July 8 in the Public Auditorium. Fifteen programs will be presented Wednesday or Thursday and Saturday evenings.

Artists and ensembles who will appear include Eunice Podis, pianist, and Ernest Kardos, violinist; Beverly Bower, Barbara Ashley, Richard Miller, and John Tyers, in a Cole Porter Night; the Modern Jazz Quartet; Andre Eglevsky and his Ballet Quartet; Dolores Perry, Miss Ashley,

Robert Rounseville, and Norman Atkins, in a Jerome Kern Night; Eartha Kitt with Maurice Levine, conductor; Miss Bower, Edith Gordon, Robert Nagy, and Mr. Miller in a concert version of "Die Fledermaus"; the Dave Brubeck Quartet; Herb Shriner with Gustave Haenschen, conductor; Miss Gordon, Mr. Atkins, and Dale Moore in Menotti's "The Telephone" and excerpts from "The Most Happy Fella"; the Ballet Español, with Roberto Ximenez and Manolo Vargas; Miss Bower, Patricia Marand, William Tabbert, and Jack Russell in a Rodgers and Hammerstein Nights; Arthur Fiedler, conductor, with Dorothy Humel, pianist; the Albeneri Trio in a Viennese Night.

Trythall Symphony Praised In San Francisco Hearing

By ARTHUR BLOOMFIELD

San Francisco.—Two of the happier items of news from the final weeks of the San Francisco Symphony's season would have to do with the local premieres of Vaughan Williams' Eighth Symphony and the First by Gilbert Trythall.

Mr. Trythall is a professor at Cornell, and his music was commissioned by the Knoxville Symphony in the American Music Center Commissioning Series made possible under a Ford Foundation grant. As a participant in this program, the San Francisco orchestra performed the symphony under Enrique Jorda's direction at the Opera House concerts of April 29-30 and May 1.

Mr. Trythall has a fine sense of symphonic organization and drive. He works in traditional forms, and his harmonic language allows plenty of resolution of harmonic tensions. But this is not to suggest there is anything bland about the work. Its sounds are pungent and stimulating, and they are thrown out to us in a masterly orchestration. The piling up of sonorities into a complex polychord near the beginning is the most remarkable of a number of beautiful effects of scoring. As for thematic material, one remembers in particular the rich, modal and martial, rather Hindemithian second theme of the first movement, and the rousing waltz of the second.

Jorda's Variable Interpretations

This program also brought forth a delicate interpretation of Handel's "Alcina" Suite and a scintillating one of the "Polovetsian Dances" of Borodin. But Mr. Jorda lapsed, in his accompaniment to Dame Myra Hess in Beethoven's Fourth Piano Concerto, into a tepidness of mood and slovenliness of rhythm which are all too frequent blights upon his performances.

At the concerts of April 22-23-24, Mr. Jorda's accompaniment to Leonard Rose in the Dvorak Cello Concerto was so untidy that at times one worried that the whole performance would break apart at the seams. Mr. Rose, it must be added, played with the well-rounded tone and brilliant style he has accustomed us to. The Vaughan Williams was nicely played at these concerts.

Artur Rubinstein was soloist in Brahms's Second Piano Concerto at the April 15-16-17 program, in an interpretation that left us chilled. The Ford Foundation novelty on this program was a very attractive Concertino for seven solo instruments and orchestra by Edmund Haines, who teaches at Sarah Lawrence. A composer from the Copland-Harris fold, Mr. Haines has a fine ear for instrumental contrasts that work, and his piece, if not as big-scaled and imposing as Mr. Trythall's, would be worth hearing again, too.

The standards of performance at the San Francisco Symphony under the erratic influence of Mr. Jorda—sometimes so brilliant and sometimes so confused—brought worries about the orchestra's future as the season drew toward its close. The hectic performance of Beethoven's "Pastoral" Symphony at the May 6-7-8 concerts did not alleviate this worry. But there was a happy ending to the intermittently sad story of the season with the concluding program, on May

13-14-15. Mr. Jorda led a warmly felt and lusciously played performance of Strauss's "Ein Heldenleben" and followed it with a stylish and convincingly individual interpretation of Schubert's C major Symphony.

Werner Torkanowsky, protege of Pierre Monteux and associated with enterprises of Jerome Robbins and Gian-Carlo Menotti, made his local debut conducting a responsive pick-up group of local musicians at the Legion of Honor on April 28 under sponsorship of the Patrons of Art and Music. Mr. Torkanowsky, who is 33, made a profound impression, conducting Mozart's Symphony No. 33 with passion and efficiency combined. He summoned a clean brilliance from the orchestra in Milhaud's "Creation of the World" and made Ibert's smart-alecky "Divertissement" sound as fresh as the wild day it was born.

Piero Bellugi, the truly distinguished young conductor of the orchestra in neighboring Oakland (he goes to the Portland Symphony as conductor next season), led another aggregation of Bay Region players in a concert in connection with the local Italian Festival at the Opera House on May 4. Mr. Bellugi is a conductor in the Toscanini tradition. There is crisp precision and fire in his direction, and he makes you sit up and take notice. Verdi's "Te Deum", Rossini's "William Tell" Overture and a one-movement version of Paganini's D major Violin Concerto made up the list, the soloist in the last-named being Franco Ferrari, lately the concertmaster of the National Symphony of Mexico. Long-locked Mr. Ferrari played in an expansive and altogether commanding style.

Myra Hess's Memorable Schubert

Dame Myra Hess's Opera House recital on April 21 was one of the highest points of the season. Nothing about it was more memorable than the haunting, visionary feeling she put into Schubert's Sonata Op. 120.

Carlo Bussotti, noted young Italian pianist who specializes in the obscure reaches of the 18th-century classic keyboard literature, played Tomaso Giordani's affable C major Concerto elegantly in a chamber concert at the University of San Francisco on May 3.

The San Francisco String Ensemble—13 string players from the San Francisco Symphony—reappeared at Veterans' Auditorium on April 27 to demonstrate fine ensemble playing, solid and sure in attack, and relaxed, spacious and beautiful in tone.

The second and third Composers' Forum programs of the season, on April 19 and May 1, brought forth, among other less noteworthy things, an exceptionally vivid, brilliant performance of Schoenberg's "Pierrot Lunaire" under Mr. Bellugi's direction, a fine traversal of Hindemith's rollicking Sonata for piano four hands by Peggy and Milton Salkind, and a virtuosic performance by the University of California Treble Clef Society of Krenek's richly sonorous and sometimes profoundly moving "Five Prayers" based on John Donne.

Serge Prokofiev's 1940-41 opera buffa, "The Duenna", had its first full-scale performances in America at San Francisco State College April 9-10-11 and 16-17-18. The score, which was performed a decade ago by the

Lemonade Opera in New York in a reduced version, is enormously tuneful and witty, and the student production, in English, benefited greatly from the pointed stage direction of Rue Knapp, the whimsical settings of James Thompson, and the spirited conducting of Earl Murray.

"The Duenna" is innocent merriment of a highly diverting sort, and has at least two scenes unrivaled in our memory for hilarity. In one of them, Don Jerome, a Bartolo type who wants his daughter to marry the wrong man, is seen conducting his own private orchestra, consisting of clarinet, trumpet and bass drummer. The drummer is a nervous wag who cannot keep from twitching, counts his rests on his fingers, and pounds the bottom of a cherub painted onto the side of his instrument. In the gay finale, wherein the complete cast is assembled to sing of the happy resolution of the story, Don Jerome amuses himself with a solo on a set of musical glasses.

The Cosmopolitan Opera concluded its series of eight performances, March 24, with Verdi's "A Masked Ball", which had exceptionally strong singing from three of the principals: Richard Tucker, Cornell MacNeil and Irene Kramarich, the Riccardo, Renato and Ulrica, respectively. Mr. MacNeil, who had just returned from his highly publicized unscheduled cross-country trip to the Metropolitan for a debut performance in "Rigoletto", sang very beautifully indeed, and there is no question that from a vocal point of view he is one of the great dramatic baritones produced in this country. He would be wise, however, to energize his stage manner more.

Robert's American Debut

Margherita Roberti, the Amelia, sang shrilly and altogether less well than she had in the Cosmopolitan "Tosca" a week earlier. The Puccini performance marked the Iowa-born soprano's American debut, and her Floria was one of the most excitingly vivid portrayals of this role we can remember. She is a handsome woman who knows her way around the stage, but she also acted with her voice, inflecting the musical line with spirited intelligence. Her voice was rather too light and lyric for the part, but her singing didn't lack power of tone and musicality of phrasing.

Whereas the Cosmopolitan offered a great deal of fine vocalism during its season, most of the performances suffered from the uninspired conducting of Carlo Moresco, a minimum of stage direction on the part of Glynn Ross, and a very cavalier attitude on the part of the company toward rehearsal time.

Dame Myra Hess appeared with Enrique Jorda and the San Francisco Symphony on April 1-2-3 at the Opera House, playing Mozart's D minor Piano Concerto with a quiet warmth of spirit that was intoxicating.

Miami Workshop Gives Successful Rigoletto

Miami.—A successful performance of Verdi's "Rigoletto" was given on May 10 in Dade County Auditorium by the Opera Workshop of the Opera Guild of Greater Miami, which is under the direction of Arturo di Filippi. It was a production of such distinction that it was hard to believe that the young local artists were singing their respective roles for the first time.

Rose Byrum sang the role of Gilda with great flexibility with a voice of true coloratura quality, and she received an ovation after the "Caro

nome" aria. Vincenzo San Viero, Italian-born tenor, sang superbly as the Duke, in his operatic debut here. Humberto Diez, young Cuban baritone, handled the difficult title role well. He revealed an excellent voice and characterized the part well. An excellent Sparafucile was the 20-year-old James McCormick, who sang with vocal control and looked well.

Others who contributed to the success of the performance were Phyllis Ellis, as Maddalena; Veronica McCormick, as Giovanni; and Tom Winston, as Monterone. Paul Czinka, Cuban conductor, held the performance together with aplomb.—O. S. C.

Henderson To Be Scranton Conductor

Scranton, Pa.—The Scranton Philharmonic has appointed Skitch Henderson as musical director for a term of three years. The announcement was made at the annual meeting of the Friends of the Philharmonic on June 1. He will conduct the orchestra not only in Scranton but on tour.

In addition to his Scranton duties, Mr. Henderson will remain musical director of the National Broadcasting Company and will appear as guest



Skitch Henderson

conductor throughout the United States. He will return to Europe in February for engagements with the London Philharmonic, as well as orchestras on the Continent and in Scandinavia, and for recordings.

In recent seasons he has appeared as guest conductor of orchestras in Houston, Louisville, Oklahoma City, Baltimore, Washington, D. C., Miami, New York, Minneapolis, Portland, Ore., Toronto, and Montreal, among other cities.

Sigma Alpha Iota To Meet in California

The Sigma Alpha Iota National Convention will meet in San Francisco, Aug. 6-10, at the Mark Hopkins Hotel. Among the activities will be a concert by Frances Bible and a Vesper Musicales with Marjorie McClung and Kathleen Bond Dow. Twelve college chapter choral groups will appear on the convention program, as well as a massed chorus conducted by Elaine Brown. Quincy Porter's Woodwind Quintet will have its premiere at the Foundation Banquet, where the winning works in the current American Music Awards competition will be announced. Mrs. James G. Kirk of Oklahoma City will preside throughout the convention.

Two new projects being undertaken by Sigma Alpha Iota are the rebuilding of the Philharmonic Orchestra of Molaoon-Laonias in Greece and the awarding of a \$500 scholarship in music therapy.

52nd Annual Bach Festival Held in Bethlehem

B minor Mass Featured Along with Seven Cantatas

Bethlehem.—Heavenly weather and heavenly music made the 52nd annual festival of the Bethlehem Bach Choir, on May 7, 8, and 9 (with repeat performances on May 15 and 16) an infinitely refreshing and inspiring experience. Under the firm and fiery, yet profoundly reverent, leadership of Ifor Jones, the choir always sings with the solidity and emotional impact that are so vitally necessary in performing Bach's church music. And the people who come to hear it are also dedicated in a very real sense.

All of the performances, including the Saturday morning concerts, took place in Packer Memorial Chapel on the Lehigh University Campus. The opening program, on May 7, which acts as a sort of preview, was made up of the Cantatas Nos. 10, 28, and 2 ("Meine Seel' erhebt den Herrn"; "Gottlob, nun geht das Jahr zu Ende"; and "Ach Gott, vom Himmel sieh darein") and choruses from the Mass in B minor.

For the May 8 sessions, the first I heard, Mr. Jones had picked a magnificent series of cantatas displaying the full range of Bach's genius, from his bold youth to his incredible maturity. The afternoon program was made up of the Cantatas No. 40, "Dazu ist erschienen der Sohn Gottes"; No. 15, "Denn du wirst meine Seele nicht in der Hoelle lassen"; and No. 105, "Herr, gehe nicht in's Gericht". These cantatas, of 1723, 1704, and 1725, reveal an amazing span of development.

Lois Marshall Outstanding

The vocal soloists, of course, are an all-important factor in the performance of the cantatas, for Bach makes tremendous demands both upon technique and spirit in the solos and duets. This year, the soprano was again Lois Marshall, whose exquisite voice, superb technique, and impeccable sense of style make her one of the best Bach singers of our day. The Festival Orchestra was recruited from the Philadelphia Orchestra this year, and that incomparable flutist, William Kincaid, was again the soloist. To hear Miss Marshall sing arias with Mr. Kincaid playing the obbligatos is to come as close to heaven, musically speaking, as any of us are likely to.

The contralto soloist, Carol Smith, a handsome young woman gifted with a rich, dark voice, was less fortunate. She was extremely nervous; her singing was technically shaky and sometimes all but inaudible; and she did not seem at all comfortable either in her solos or her duets.

John McCollum, the tenor, is an admirable Bach singer both technically and stylistically. He sometimes gets nervous about notes above the staff and sings a G or an A in a startling fortissimo, but when he does keep them in their proper dynamic framework, his top phrases are as limpid and graceful as the others. Also excellent was the bass, Donald Gramm, whose keen intelligence and adaptability enabled him to get the right effect even in passages whose depth or virtuosic requirements put something of a strain on him.

The chorus showed its prowess at the opening of "Dazu ist erschienen" in a magnificent performance of the prelude and fugue with which Bach launches this vivid and dramatic



Call-Chronicle

Soloists at the Bach Festival at Bethlehem. From the left: Donald Gramm, Lois Marshall, Carol Smith, John McCollum

musical fresco. Nor should the orchestra and the organist Vernon De Tar go unpraised.

The evening session on May 8 was devoted to the so-called Easter Oratorio, "Kommt, eilet und laufet"; the motet, "Der Geist hilft unsrer Schwachheit auf"; and the Cantata No. 65, "Sie werden aus Saba alle kommen". In its original form, Bach's Easter Oratorio was apparently a real oratorio, and even in the form which has come down to us it partakes of many such characteristics. Mr. Jones conducted it with especial affection and feeling for its religious immediacy.

To sing the Bach motets at all is a stupendous feat, especially a cappella, which is the way they are usually done these days, though there is no reason to believe that they were not accompanied in Bach's lifetime, as Tovey has reminded us. It was thrilling to hear the Bethlehem Bach Choir sail through "Der Geist hilft unsrer Schwachheit auf". Of course, it was not perfect, but what vitality, what independence, what inspiration! Mr. Jones is very lucky to have a tenor section that can stand up to the others, instead of limping along, as most tenor sections do. Again in "Sie

werden aus Saba Alle kommen" the chorus outdid itself.

It was a delight to hear the "Musikalisches Opfer" performed with such beautiful tone and finish by Philadelphia Orchestra artists on Saturday morning. Hearing the sublime six-part ricercare performed in a chaste and well-proportioned scoring was a startling contrast to the Webern romantic setting (with its thunderous climax) in the New York City Ballet's "Episodes".

The first session of the Mass in B minor, up to the "Credo", on May 9, was especially inspired. Despite the dreadful acoustics of the chapel and the splitting of the choir necessitated by the gaudy new altar installed some years ago, one could follow every part in this winged singing and playing.

All the more bitter was my regret that I had to miss the second part, owing to an inexorable train schedule discovered too late for a change of plans. Having been a musical "communicant" for many years at Bethlehem, I can testify that it brings one very close to the miracle of Bach. No matter what one's religious attitude, one cannot but be lifted by so great and so beautifully expressed a faith.

—Robert Sabin

Reiner Ends Chicago Season With Beethoven Symphonies

By HOWARD TALLEY

Chicago.—To celebrate the bicentenary of Handel's death Fritz Reiner, the Chicago Symphony and Chorus, and a quartet of soloists—Maria Stader, soprano; Russell Oberlin, counter-tenor; John McCollum, tenor; and Kenneth Smith, bass—performed with distinction the great composer's oratorio "Judas Maccabaeus", on April 23 and 24. The Children's Choir from the First Unitarian Church; Gavin Williamson, harpsichord; and Irwin Fischer, organ, also assisted in the performance, a first time in Chicago Symphony history.

After a slow start the performance gained momentum and culminated in a triumphant finish in the closing chorus, "Hallelujah". Messrs. Oberlin and Smith were outstanding among the soloists, though Mr. McCollum's excellent diction and clarion tenor should not go unmentioned.

Tentative and wavering at first, the sopranos in the chorus warmed to their task; the male contingent was excellent throughout. Final credit for

a reverent, yet stirring, performance should go to Mr. Reiner and the orchestra.

The season began last fall with Beethoven's Ninth Symphony and, on April 30 and May 1, ended with his Fourth and Fifth Symphony, preceded by the Overture to "Coriolanus". In the Adagio of the Fourth, Mr. Reiner captured the special elegance of the long-spun-out melodic line; the delicate rubatos throughout the movement were most welcome. The Hungarian conductor achieved the unexpected in the Fifth: he enhanced its effectiveness by underplaying it.

It was disclosed that John Weicher will take Francis Akos' place as principal of the second violins. Mr. Akos will share the duties of assistant concertmaster with Victor Aitay. Sidney Harth will become concertmaster next fall.

The Chicago Business Men's Orchestra gave a concert of excerpts from Smetana's "The Bartered Bride", with Prudencija Bickus, soprano; Ralph Bjoerling (Jussi Bjoerling's

son), tenor; and Michael Bondon, bass; conducted by Herbert Zipper, on May 2. The orchestra played with commendable precision. Of the soloists Mr. Bondon, as Kezal, was excellent. Mr. Bjoerling sang with good, natural tenor quality, with a tendency to go sharp in his upper register. As Marenka, Miss Bickus was visually and vocally appealing.

On May 3 Mischa Elman gave his Golden Jubilee recital, under the management of Bertha Ott. The audience, disgracefully small, more than compensated for its lack of size by the quality of its discernment and its enthusiasm for the full-throated tone and impeccable technique of the 68-year-old youth who could put many of his juniors to shame by his whole-souled dedication to the music he loves. Midway in the recital another youngling, Rudolph Ganz, read a congratulatory telegram from Mayor Daley and presented Mr. Elman with a testimonial scroll from a number of Chicago organizations. Joseph Seiger, piano, assisted Mr. Elman in performances of the Handel Sonata in D major; the Brahms Sonata in D minor; the Spohr Concerto in A major (No. 8); and a number of short pieces.

The final concert of the International Society for Contemporary Music, Chicago Chapter, took place on May 4. Of the performers taking part in a varied program Mary Anne Gittins made the deepest impression with her absorbing and passionate performance of Alberto Ginastera's Sonata for Piano (1952). The Second Sonata, "The Airplane", by George Antheil, was played in memory of the recent death of the composer.

Contest Winner's Promising Debut

Del Schroer, baritone, and winner of the Young Artist Contest of the Society of American Musicians, gave a most promising recital on May 5. His voice, though not yet developed to its full potential, was well produced and artistically used in a carefully chosen program revealing excellent taste. Janice Harbison played sensitive and self-effacing accompaniments.

Richard Vikstrom directed the University of Chicago Choir, assisted by members of the Chicago Symphony and by Heinrich Fleischer, organ, in a performance of Handel's oratorio "Israel in Egypt", on April 26—not merely a performance but a re-creation of an unduly neglected masterpiece.

The Paulist Choristers of Chicago, directed by Father O'Malley, gave their annual recital on May 10 at Orchestra Hall. The choir boasts of an unusually large number of boy sopranos this year, with a generous amount of counter-tenors and the perennially reliable adult tenors and basses. With such material Father O'Malley weaved his wonted spell of choral magic in a well-chosen program of sacred and secular pieces.

The program included the premiere of Celius Dougherty's "The Happy Shepherd", a cycle of three songs for mixed chorus. Max Bruch's "Tartan Chivalry", in a new translation by Mr. Hopkins, concluded the program, with Miss Simmons as Lady Ellen and Mr. Sullivan as Lord Edward. Palestrina's "Missa Brevis" and Bernard Whitefield's "The Legend of San Jacinto" were also sung.

Leos Janacek's "Jenufa" completes the list of operas to be presented by Lyric Opera in the seven-week season beginning Oct. 12. "Jenufa" will be given for the first time in the United States in English with a cast headed

by Gré Brouwenstijn, soprano, from Holland, in the title role. Sylvia Fisher, dramatic soprano, originally from Melbourne, will make her American debut as Kostelnicka. Robert Charlebois, tenor, from Chicago, will sing the role of Steva Buryia. Lovro von Matacic, from Yugoslavia, will conduct, and Christopher West, resident producer of the Royal Opera, Covent Garden, will stage the production.

The other operas to be given this fall are: "Carmen" (opening night); "The Flying Dutchman"; "Thais"; "Cosi fan tutte"; "Turandot"; "Simon Boccanegra"; "La Cenerentola"; "La Gioconda"; and "A Masked Ball".

During the latter part of August and early September Chicago will play host to the Third Pan-American Games. To promote cultural interchange the Festival of the Americas will take place prior to the games in August.

Canada, the United States, and the Latin American countries will participate in various cultural activities that will include concerts by the Chicago Symphony conducted by Eleazar Carvahlo of Brazil and Juan Jose Castro of Argentina. Participating Latin American soloists will be Aldo Parisot of Brazil and Jorge Bolet of Cuba. The concerts will be given at the Grant Park Shell after the regular Grant Park season.

The Opera de Camara of Buenos Aires, which appeared at the Brussels World's Fair and in Paris and London, will perform 17th- and 18th-century one-act operas, never previously done in the United States, either at the Civic Theatre or the Auditorium of the Museum of Science and Industry.

Fine Arts Quartet Programs

The Fine Arts Quartet of Chicago will present two concerts of Latin America music in Fullerton Hall or in the above-named auditorium.

A portion of the *Chicago Tribune* Festival program will be devoted to the Festival of the Americas at Soldier Field on Aug. 23. The Ravinia Festival will likewise present a Salute to the Americas.

All of these and other cultural events are in the hands of a music committee, whose chairman is Arnold H. Marenmont, industrialist, and whose director is Victor Perlmutter. An honorary committee has been formed, of which President Eisenhower is honorary chairman; Governor William G. Stratton of Illinois and Mayor Richard J. Daley of Chicago are honorary co-chairmen. Members of the committee include Senators Paul H. Douglas and Everett Dirksen of Illinois; the governors of the surrounding midwestern states of Indiana, Iowa, Michigan, Missouri, and Wisconsin; Avery Brundage, president, International Olympic Committee; and Kenneth L. Wilson, president, United States Olympic Committee.

Other leading Chicago citizens in industry, the professions, education, and the arts will serve on special committees, designed to further the aims and accomplishments of the festival.

In the august shadow of such impending great events the Chicago Symphony season moved toward its close with a concert, on March 26, that featured the works of two Bs—Bartok's unfinished Concerto for Viola, performed for the first time here, with the orchestra's first-chairman, Milton Preves, as soloist; and Beethoven's "Eroica" Symphony, both conducted by Fritz Reiner.

Like other unfinished masterpieces the concerto left unresolved the poignancy of what might have been had

the composer lived to complete his last work. Mr. Preves's mellow-melancholy tones and musicianly phrasing helped to assuage the sense of loss one felt before an incompletely realized work of art. The performance of the "Eroica" was one of Mr. Reiner's finest.

Rudolf Serkin filled the house to witness his encounter with the formidable difficulties of the Brahms Concerto for Piano No. 1 on April 2. I thought him more convincing, more communicative in the quieter moments; the heaven-storming passages did not storm nor were they heavenly when produced with an over-hard touch on a piano that quickly went out of tune from the onslaughts made upon it.

The first half of the program was devoted to Schumann's torpid Overture to "Genoveva" and to Leo Weiner's incredibly cheesy "Suite, Hungarian Folk Dances", Op. 18.

On April 9 we were doubly rewarded by a fine performance of Haydn's rarely played Symphony No. 100 ("Military"), and by a distinguished rendition by Antonio Janigro of the cello part in the Strauss "Don Quixote", with musicianly support

from John Weicher, concertmaster; Mr. Preves, viola; and Mr. Reiner and his men. Except for a few places Mr. Janigro's rich and honeyed tone was easily heard from my seat at the rear of the hall.

The following week's concert (April 16) was all-Wagner. George London, bass-baritone, sang the aria "Die Frist ist um" from "The Flying Dutchman", sandwiched between excerpts from "Die Meistersinger". Later, he was soloist in Wotan's "Farewell" from "Die Walküre". One respected Mr. London's lofty conceptions of these pieces, yet wished he had more powerful vocal resources to realize them. Placed squarely before an array of instruments that, in the "Farewell", included nine French horns, four of them interchanged with Wagner tubas, four trumpets, four trombones, and bass tuba, Mr. London had to cope with an overwhelming density of sound. In this and in orchestral excerpts from "Die Walküre" and "Götterdämmerung" one wished that all this brass could have been seen and not heard, at least not to the extent of blanketing the rest of the orchestra, creating imbalances that Wagner had not intended.

applause. Blanche Thebom looked well as Orlofsky, and Jack Gilford's Frosch brought guffaws from the audience. Erich Leinsdorf conducted stodgily, but the high spirits on-stage gave distinction to the performance.

The May 9 matinee brought "Cavalleria" and "Pagliacci". Under the expert baton of Kurt Adler the forces on stage and in the pit moved with precision and excellent effect. In "Cavalleria" the cast was headed by Zinka Milanov, as a full-voiced Santuzza; Rosalind Elias, making the most of Lola's music; Daniele Barioni, a fine Turiddu; and Mignon Dunn, turning in a first-rate Mamma Lucia. Cesare Bardelli had an opportunity to acquaint Dallas with his excellent Alfio.

The cast for "Pagliacci" brought Frank Guarrera in the role of Tonio. His portrayal was one of the best ever seen locally, and vocally he realized all the pathos, as well as other facets, of the role. Carlo Bergonzi, in excellent voice, presented a beautifully sung and acted Canio. Lucine Amara was Nedda, with Mario Sereni as a believable Silvio, and Charles Anthony as a beautiful-voiced Beppe. The new productions of the operas were eye-filling.

MacNeil Replaces Warren

Interest ran high for the Saturday evening performance of "Rigoletto". The prolonged illness of Leonard Warren brought the announcement before the day of the performance that Cornell MacNeil, making his Dallas debut, would replace him in the title role. On the day of the performance Eugenio Fernandi's indisposition brought Barry Morell in his first Dallas performance as the Duke.

The expert guiding hand of Fausto Cleve revealed Verdi's score to a capacity audience. Mr. MacNeil's Rigoletto is one of great promise and one which should warm up vocally as he gains experience. Barry Morell's Duke was both vocally and visually satisfactory. Roberta Peter's Gilda was pleasant to see, and when not vocally forced beautiful of sound. Giorgio Tozzi's Sparafucile was excellent, and Margaret Roggero's Maddalena a treat to both the eye and the ear.

The final performance brought "Carmen", with Jean Madeira looking all that Carmen should. —G. L.

Opera, Chamber Music In Detroit Festival

Detroit.—Detroit Adventure 1959, a city-wide project organized by Wayne State University, the Detroit Public Library, the Detroit Institute of Arts, and 15 cultural organizations, presented the "Detroit Adventure Festival of Music", which consisted of three musical events and took place the week of May 11. Karl Haas, president of the Chamber Music Society, a co-sponsoring organization of the Festival, was artistic director of the Festival, and Marjorie Gordon was producer.

The group presented for its first program two one-act operas, "The Telephone" by Menotti and "The Impresario" by Mozart. Singers in the former opera were Marilyn Cotlow and John Redfield and in the latter work Leo Mogil, William Felsenfeld, and Marjorie Gordon. The second program was a chamber-music presentation with Mischa Kottler, Nathan Gordon, Mischa Mischakoff and Paul Olefsky. The series ended with a concert of music for chamber orchestra conducted by Valter Poole and featuring Gordon Staples, solo violinist.

Waxman Oratorio Received Warmly at Premiere in Dallas

By GEORGE LESLIE

Dallas. — In the architecturally beautiful circular sanctuary of Temple Emanu-El, the world premiere of Franz Waxman's oratorio "Joshua" was given on May 23. Dedicated to the memory of Alice Waxman, the composer's first wife, the oratorio was heard by an audience of 1,300, who responded warmly and fervently.

In format "Joshua" consists of declamation, choruses, solos, an orchestral prelude of considerable beauty, and two sinfoniettas. The services of 90 choristers, who had been prepared and trained by Sam Adler, musical director of the Temple, 45 musicians, four soloists, organist and narrator, were required. The libretto is by John Forsyth, British playwright.

German Born and Trained

Mr. Waxman, German born and trained, is a composer of repute in both formal music and that of the films (see page 11). He disclaims adherence to any pattern of composition, and writes with spontaneity. To this listener it was evident that traces of many composers from Bach to Bartok could be found. This was especially so in the use of three choirs of trumpets in the Jericho debacle, with one group on the stage, the others halfway up the synagogue on either side of the audience. Respighi's influence was noticeable. However, it has been said of this portion that "it was practically a triumph of Israel in stereophonic sound". The music, through its instrumentation, achieves considerable pagan clangor and Orientalism. The choral writing might have been more effective had the composer given less attention to keeping within the bounds of comfortable tessitura.

For the speaking part, Norman Corwin, well-known television and stage writer, came from Hollywood. Mr. Corwin spoke clearly with serious, underkeyed majesty, keeping the ten- to 12-sentence interjections in parenthetical aspect.

The soloists were expert. Mack Harrell was in excellent vocal estate and sang the recitatives and arias of Joshua with understanding and beauty



Franz Waxman, who led his oratorio "Joshua" in Dallas

of tone. In the music of Rahab, Virginia Botkin, of the North Texas State College faculty, displayed a mezzo-soprano of range and sensuous timbre. R. G. Webb, tenor, and Harry Wayne, baritone, sang the message of Joshua's spies. The placement of the choir in the first five rows of the sanctuary, we believe, robbed their passages of some clarity and effectiveness.

At the conclusion of the work, the audience gave the composer, who conducted, the soloists and the ensemble prolonged applause. The event was repeated on May 24, with equally fine results before another enthusiastic audience.

Metropolitan's Four Dallas Performances

Dallas.—The Dallas Grand Opera Association presented the Metropolitan Opera Company at the Music Hall in its 18th visit. The well-attended performances (two were sell-outs) took place on May 8, 9 and 10.

Johann Strauss's "Fledermaus" started the visit off in delightful style. The principal singers included Jean Fenn, as Rosalinda; Laurel Hurley, as Adele; Theodor Uppman, as Eisenstein; Cesare Valletti, as Alfred; and Frank Guarrera, as Dr. Falke. All were in good voice and the performance was often stopped by prolonged

Artists and Management

Dolores Wilson Signs With National Artists

Dolores Wilson, Metropolitan Opera soprano, has joined the National Artists Corporation for exclusive management. She will appear this



Dolores Wilson

summer with the New York Opera Festival in Washington, D. C., as Gilda in "Rigoletto" and Violetta in "La Traviata". She will also appear during the month of August on the Ed Sullivan TV Show.

Szilard To Bring ASahi Symphony Here

Paul Szilard left on June 1 to make preparations to bring to the United States and Europe the ASahi Broadcasting Company Symphony. This is the first time that a Japanese symphony orchestra will tour abroad. The 70-piece orchestra will have three soloists: a pianist, a violinist and a koto player, the koto being an ancient Japanese instrument. Mr. Szilard arranged the Orient-Australia tour for the New York City Ballet last season.

Lilian Kallir Hailed In Berlin

Berlin.—Lilian Kallir has scored a great success in her debut with the Berlin Philharmonic, under Herbert von Karajan's direction. Playing the Mozart C major Piano Concerto (K. 467) on May 22, 23, and 24, she performed to overflowing audiences and at the final concert was given a standing ovation by the audience after the orchestra had left the stage. She was immediately re-engaged to play the Schumann Concerto.

Ward Singers Making European Tour

Clara Ward and the Ward Singers are now on a four-month tour of Europe and will return to appear at the Ravinia Festival on Aug. 5 and 7. Outstanding engagements for the fall tour will be at Town Hall in New York, Passaic, Boston, Detroit, Pittsburgh, San Francisco, Oakland, Los Angeles and other cities.

Nine Conductors For Miami Beach

Miami.—The University of Miami Summer Symphony will give ten concerts at Miami Beach Auditorium between June 7 and Aug. 9, in its ninth such season.

Conductors will be D'Artega, Emer-

son Buckley, Leo Reisman, Hugo Fiorato, Leroy Anderson, Skitch Henderson, Franz Allers, Howard Barlow, and Arthur Fiedler.

Soloists include Irene Patti, Rose Byrum, Gloria Blake, Olga Pavlova, and Beverly Bower, sopranos; Veronica McCormick, mezzo-soprano; Frank Campins, tenor; Bob Ellis, Paul Marino, James McCormick, and Allison Fennell, baritones; Dilson Petrey, Robert Mueller, and Ozan Marsh, pianists; Melissa Hayden and Andre Eglevsky, ballet dancers.

Philippine Dancers Engaged by Hurok

S. Hurok will present the Bayanihan Dance Company from the Philippines in its New York debut next fall. The company of 45 dancers and musicians will begin a season at the Winter Garden Theatre on Oct. 13. The troupe is sponsored by the Bayanihan (meaning "working together") Folk Arts Center, and will be seen in war dances of the mountain people of Northern Luzon, ceremonial dances of the Moslem Moros of Mindanao, and dances representing the influences of Oriental, Spanish, and Arabian cultures. The company enjoyed successes last summer at the Brussels World Fair and in Rome, Barcelona, Copenhagen, and other European cities.

Adams Elected Head Of ASCAP

Stanley Adams, songwriter, has been elected president of the American Society of Composers, Authors and Publishers (ASCAP). He succeeds Paul Cunningham, who was elected to serve as Director of Public Affairs. Mr. Adams was also president from 1953 to 1956. Other officers elected on April 28 were Louis Bernstein, vice-president; Otto A. Harbach, vice-president; Deems Taylor, secretary; Frank H. Connor, treasurer; Arthur Schwartz, assistant secretary; and J. J. Bregman, assistant treasurer.



Maurice Seymour

Alicia Alonso and Igor Youskevitch, who are now under the management of Concert Associates, Inc. They will appear as guest soloists with symphony orchestras and leading ballet companies

Luboshutz and Nemenoff Finish European Tour

Pierre Luboshutz and Genia Nemenoff, noted husband-and-wife duopianists, returned on May 15 from a six-week tour of Israel, Greece and Italy. The tour included 11 appearances with the Israeli Philharmonic in Tel Aviv, Haifa, Jerusalem and Ein Gev. The opening performance in Tel Aviv honored the first visit to Israel of the Queen of Belgium. The duopianists concluded their tour of Israel with a performance with the orchestra at the Ein Gev Festival on April 23.

On April 27 Luboshutz and Nemenoff were heard with the Athens State Orchestra in Greece.

Tippin Made Officer Of National Artists

Phil Tippin has been elected vice-president of National Artists Corporation. He joined the corporation in 1948 as a representative of the Lecture and Special Attractions Division and in 1953 was appointed Director of the department.



Gabriella

Phil Tippin

Puerto Rico Opera Season Suspended

San Juan, P. R.—Albert B. Gins, who has been associated in the presentation of opera in Puerto Rico for the past five years, has announced that no season will be given this spring. In this venture Mr. Gins was associated with the University of Puerto Rico for the first two years, with *El Mundo* for the second two years, and with the *Empresas Ferre* for the fifth year.

He now feels that a permanent operatic organization needs to be set up, for the continuity and future success of opera and ballet in Puerto Rico. To this end a group of citizens and residents have organized a guild patterned after the Metropolitan Opera Guild to set up a revolving fund to advance pre-season expenses and provide for slight deficits that might occur.

The next season of grand opera is projected for the latter part of November of this year, when Mr. Gins will be the producer as in the past.

Solo Engagements Occupy Russell Oberlin

Russell Oberlin, counter-tenor, has resigned from the New York Pro Musica to devote himself to solo engagements. This summer he will be at the Cambridge (Mass.) Drama Festival as a singing actor in their production of "Twelfth Night".

Robbins Company Returning to Europe

Jerome Robbins' Ballets: U.S.A., which was seen at the Spoleto Festi-

val, the Brussels World's Fair, and on Broadway last year, will make a four-month tour of Europe this summer, under the auspices of the President's Special International Program for Cultural Presentations and of Leland Hayward, producer.

The company of 20 will begin its tour on July 3 at the second Spoleto Festival, later going to Paris, Salzburg, Edinburgh, London, Athens, Berlin, Belgrade, Dubrovnik, and Warsaw.



Raya Garbousova

Garbousova Signed By Getta Strok

The Getta Strok Concert Management has announced that Raya Garbousova, famous cellist, has been added to the roster of artists. Miss Garbousova is well known for her concerts all over the world and for her many appearances with major orchestras of both this country and Europe.

Johnson Made Director In Sioux Falls

Sioux Falls, S. D.—Thruston Johnson, violinist and conductor, has been appointed musical director of the Augustana Town and Gown Symphony of Sioux Falls. Along with this assignment, Mr. Johnson has been appointed associate professor of orchestra and string instruments at Augustana College at Sioux Falls.

Weaver Named Organist Of New York Church

John Weaver, who recently signed with the Colbert-LaBerge Concert Management, has been appointed organist and choirmaster of the Lutheran Church of the Holy Trinity in New York City. For the past two years he has served as director of music at the Messiah Lutheran Church in Philadelphia.

O'Harra Joins Libman Firm

Lillian Libman, public relations counsel and publicity representative, has announced that Richard O'Harra, formerly program and New York recital manager for National Artists Corporation, is now in association with her. The firm will now be known as Lillian Libman Associates, with offices at 515 Madison Avenue.

Modern Jazz Quartet Tours Italy

The Modern Jazz Quartet gave two concerts during the Maggio Musicale in Florence, Italy. The group also included solo concert performances in Rome, Naples, Milan, Turin, Genoa, and Venice.

Soviets Stress Moral Aspects of Art

Georgi Orvid, director general of the Bolshoi Theatre, says that true art must live in harmony with the society it serves

By ROBERT SABIN

"This is worse than my examination at the Moscow Conservatory!" exclaimed Georgi Orvid genially, as I popped questions at him. As director general of the Bolshoi Theatre, Mr. Orvid is used to answering a wide variety of queries, but, as he explained to me, he is a musician, not a dancer or choreographer, and therefore his answers on purely dance matters must be understood in that light.

Actually, Mr. Orvid has been very close to Russian dance and theatre throughout his career. He is married to Nadezhda Nadezhkina, director of the Beryozka Dance Company which visited the United States earlier in the year, and played the trumpet in both the Kieff and Bolshoi Theatre Orchestras in former years.

Born in 1904, the son of a bandmaster in the army, he was already playing the trumpet in a band at 14. He was graduated at Kieff Conservatory and completed his studies in Moscow, where he taught at the Conservatory besides playing in the theatre. He was given a professorship in 1941 and was later made vice-director of the Conservatory. In the Ministry of Culture, he had charge of the theatre and music department, and was appointed Deputy Minister of Culture in 1954.

Leningrad and Moscow Traditions

In response to my questions about the difference between the Leningrad and Moscow traditions and companies, Mr. Orvid said that he felt that I had exaggerated them. It is true, he explained, that in former times the St. Petersburg school was slightly distinguished from Moscow in its academic approach, but today the schools, though separate, are very close. The principles of instruction are exactly the same. While utilizing the inheritance from the past, both are based on "a realistic art which seeks to open up the soul of man, and the quicker this is done, the sooner the artist is ready for the stage."

Soviet leaders take the moral and philosophical aspects of art very seriously, as was evidenced by Mr. Orvid's comments on the Bolshoi Ballet version of "Swan Lake," of which Acts I, II, and III are by Alexander Gorsky, ballet master of the Bolshoi Theatre until his death in 1924, and Act IV by the great dancer, Asaf Messerer, who also became ballet master at the Bolshoi.

These artists felt that man's powers are stronger good than for evil, and their production with its

happy ending celebrates this power, Mr. Orvid declared. The climax is a triumph of fidelity and love over an evil spirit. "The power and victory of love sound in Tchaikovsky's music. Precisely because they love life so much, they feel that art must extol the positive qualities of man and love." As to a rigid adherence to tradition, Mr. Orvid pointed out the many changes that all of the classics have undergone, as they passed from generation to generation. "True art must never be transformed into a museum piece. It must live in harmony with that society which calls it into being and which it must serve."

The magnificent technical power of the Bolshoi dancers is the result of the carefully organized and state-supported schools, as well as of the inherent Russian genius for dance. Students at the Moscow school enjoy the inspiration and example of such great artists as Galina Ulanova and Marina Semenovna, both former pupils of the illustrious Agrippina Vaganova in Leningrad. The ballet masters Lavrovsky and Zakharov teach. And, Mr. Orvid added, new schools are being added to the scores already existing in leading towns and cities.

Outstanding Students to Moscow

There are about 200 students each at the schools in Leningrad and Moscow, about 100 in a new school in the Baltic region, the same number at a school in Central Asia, and a smaller number at the new school in Novosibirsk. Naturally, the local schools like to keep their best students, but they do recommend the outstanding ones to Moscow, which also sends out for the most promising student material. All of these schools are subsidized by the Soviet government, and a student receives about 250 rubles a month with the opportunity to earn extra money and student privileges. The older ones appear in performances and are paid for these appearances. In Moscow, the season runs from Sept. 1 until June 29, which keeps the company busy ten months a year.

I asked Mr. Orvid whether the technicians of the Russian theatre were frequently better paid besides being much more economically secure than many of the performing artists, as they are here in the United States. He said that the artists were better off, as a whole. The respect for art is reflected economically as well as psychologically. The fee for specific performances depends on the importance of the role as well as the standing of the artist.

The Bolshoi, as well as other Soviet theatres, feels a keen interest in new choreographers and composers. Mr. Orvid assured me. Rodion Shchedrin, husband of the brilliant dancer, Maya Plisetskaya, is considered one of the most talented dance composers. He is working on a score for "The Little Humpbacked Horse," the first ballet with a Russian theme, produced in St. Petersburg in 1864, with music by Cesare Pugni. The new ballet on this subject will have its premiere in Moscow next February.

The Azerbaijan composer Karakaraev has already written the score for "The Seven Beauties," which was successfully produced in Leningrad. He is now at work on a ballet "By the Path of Thunder," which deals with the struggles of the people of Africa against their oppressors. It will be produced in September.

Incidentally, the tours of the entire Bolshoi Company are something new even in Russia. In former years, stars of the company made guest appearances with other Russian companies and groups of dancers toured, but it was not until 1958 that the entire company toured Russia. Mr. Orvid said that the rumor that the Bolshoi Theatre had refused a subsidy was not true. Actually, about 40% of the expenses is covered by the government. The rest is covered by ticket sales and other earnings. Next year, the company plans to visit China.

Lavish Productions Possible

Among leading designers, Mr. Orvid named Rindin, Versaladze, Vilams, and Volkov. With its annual budget of \$12,000,000 and its personnel of 2,500 the Bolshoi Theatre can afford to plan lavish productions by leading talents in the arts. The relations between the ballet, opera, and drama are much closer in Russia than here. Every dancer in the Bolshoi Company knows the ideas and teachings of Stanislavsky and other leaders of the modern theatre in Russia. This cross-fertilization of the arts is noticeable in the strong dramatic character of the Bolshoi artists' dancing.

Asked about the company's reaction to its reception in New York, Mr. Orvid said they were delighted with the enthusiasm of the public and felt that they were understood. They also have great respect for the American dance critics and have paid close attention to their reviews, but they much preferred the public reaction, he added, with a twinkle in his eyes.

Photos
I.F.M. Jr.



Mephisto's Musings

Keep 'Em Still

Being in a quite normal mood, I would like to quote some acid remarks about operatic acting by Peter Brook. Mr. Brook is responsible for the very beautiful staging of "Eugene Onegin" recently in the Metropolitan Opera's repertoire, and for the less felicitous production of "Faust" for the same company a few years back.

He has also staged opera at Covent Garden in his native England, but is perhaps best known for his work in the theatre. New Yorkers, at least, should remember vividly his brilliant and macabre realization of "The Visit", which starred Alfred Lunt and Lynn Fontanne on Broadway in 1958. In any case, Mr. Brook is well qualified to speak on his subject.

He starts out by saying that "the best opera acting is in slow motion and the less of it the better". Rather expectedly he does not find any singers as well trained in acting as other actors, and rarely does he find them responsive to his demands for certain effects or able to fulfill them.

He believes that 90 per cent of singers have preconceived ideas about interpreting roles but that less than .1 per cent of these are creative and useful to the director. In redirecting a standard repertoire work, he has had great trouble in ridding singers of set ideas, noting: "I once had a singer show me the score of 'Boheme' where it said that Rodolfo stood on the right and consequently he refused to stand on the left."

Mr. Brook answers a flat "No" to the question of whether he has discovered any singers who seemed like they might be good actors in nonsinging roles, nor can he recall ever having seen a singer in a production other than his own who impressed him as an actor. Also, singers deteriorate as actors with more performances.

"The ideal," he says, "is to anchor singers down with costumes so heavy and elaborate that they are incapable of moving even if they want to."

A kind word is reserved for conductors, who, in Mr. Brooks's opinion, "are a much more emancipated race", and he found Dimitri Mitropoulos, who conducted "Onegin" ideal to work with in solving the many problems of mounting an opera.

But the director's final statement contains a barb for critics. He concludes:

"The sad tragedy is that every actor, good, bad or indifferent, goes on to the stage purely and simply because he wants to appear on the stage. A large proportion of singers go on the stage because they have discovered that they possess a big and beautiful voice and someone has told them that through the stage they can arrive at money and fame."

"The only way this situation can be remedied lies with the critics. The moment they will cease to be totally indulgent of any awkward, clumsy singers with fine voices they will be taking the only step possible to create a race of singers who sing beautifully, move well and act expressively. As soon as the highest accolade is reserved for people who have all these talents, the talent itself will spring into being. This is proved by the difference in the last 30 years or so of ballet companies in the countries such as England, where previously there was no tradition of ballet whatsoever. Through the right sort of criticism a new race has come into being."

Busy Composer

Franz Waxman was in town recently, busy as usual. He had just returned from Europe, where he fulfilled conducting engagements, and the Friday afternoon that I saw him he was preparing to fly to Hollywood for a conference, and from there to Dallas, on Sunday. It should come as no news to readers that Mr. Waxman in addition to being the distinguished composer for films also writes music for the concert hall, and he was on his way to Dallas to conduct the world premiere of his oratorio "Joshua" on May 23 (see page 8).

Mr. Waxman told me that the new work was written in memory of his late wife, Alice Waxman, who died of cancer, and that all the receipts from the concert would be given to the American Cancer Society. Rather than compose a tribute to his wife that was funeral or elegiac, he wanted his score to depict the way she was in life. Since she had been extremely interested in politics, he chose the subject of Joshua, and he hopes that the music reflects her spirit.

After finishing his duties in Dallas, Mr. Waxman could hope for not even a brief respite, since he had to be in California on June 8 to open the 13th annual Los Angeles Music Festival, of which he is the founder and director. When Mr. Waxman began the festival, it was not with the idea that it should be experimental or avant-garde. "Something old, something new" might well describe his philosophy for programming, for he usually combines a standard work with a contemporary one.

The modern works are carefully chosen, with the hope that they will form a part of the permanent repertoire. One world premiere has been given—Stravinsky's "Agon", and the list of first performances in Los Angeles is impressive—Prokofiev's Fifth Symphony, Honegger's "Joan of Arc at the Stake", Stravinsky's "Oedipus Rex", among them. This year the West Coast premiere of Shostakovich's Eleventh Symphony will be given, and Stravinsky will conduct his "The Nightingale".

One project that Mr. Waxman would like to initiate is a commissioning series. Its theme would



be the commemoration of American personalities, places, or dates. As an example, he cited Copland's "A Lincoln Portrait". Mr. Waxman maintains that such commissioned works would prove doubly worthwhile, as valuable additions to the repertoire, and as informative works on American history for the world.

Genial Patron

"The sudden and unexpected death recently of Prinz Max Egon zu Fürstenberg has brought sorrow to the hearts of musicians and music-lovers everywhere", writes Everett Helm from Germany. "For quite apart from the importance of the Prince in other fields, his name and his genial personality are associated inseparably with one of the most important and interesting music festivals of Europe—the 'Donauessinger Musiktag'."

"My first contact with this impressive figure was at the Donauessinger Festival of 1951—the second since the end of the Second World War. One of the main events of each festival was the reception given by the Prince and his family in the ancestral castle for a large number of invited guests. Before the doors to the 'refectory' were thrown open, the Prince, who with his wife had greeted each guest personally at the entrance to the huge salon, made a short speech of welcome, standing on a chair before the enormous fireplace so that all could see and hear him.

"After the guests had gone in to the 'little buffet' (groaning boards such as would have warmed the heart of Henry VIII), the Prince mingled with his guests, stopping to chat with one or another of them for a few minutes before passing on to the next.

"Prince Max Egon's active participation in the musical life of

Germany began in 1913, when he was the prime mover in founding the Society of the Friends of Music (Gesellschaft der Musikfreunde), which still exists as the organizing body of the Donaueschingen Festival. At that time, the Society's main interest was in the performance of old music, including that in the extensive archives of the Hofbibliothek in Donaueschingen. After World War I, the emphasis changed to contemporary music, and in 1921 the first of the famous festivals was held, with Prince Max Egon as patron and Richard Strauss as honorary chairman.

"Then followed the series of annual 'Music Days' which played such an important role in the 1920s by bringing out new chamber works by Hindemith, Bartok, Krenek, Jarnach, Alban Berg, Schönberg, Webern, et al. The project soon took on huge proportions; as early as 1924 the number of manuscripts submitted included 142 sonatas and trios, 91 quartets, several hundred songs and 47 works in larger forms. In 1927 the festival moved to nearby Baden-Baden and in 1930 it was held in Berlin. During the Nazi period operations were, to say the least, severely hampered by the esthetic restrictions dictated by the regime.

"In 1946 the Society of the Friends of Music was reconstituted, under the patronage of Prince Max Egon, with Max Rieple as president. Since 1950 the 'Donauessinger Music Days' have profited from the active support of the Südwestfunk (Baden-Baden), which has supplied its splendid orchestra under Hans Rosbaud.

"The figure of Prince Max Egon has been part and parcel of these festivals. He attended many of the rehearsals and was present at every concert, rubbing elbows with the audience during the intermissions. It is hard to imagine the festival without the personal note he lent it. But it is comforting to know that the heir apparent will continue the tradition established by his father."

Pre-natal Influence

Dr. Carl Helfrich, of Coldwater, Ohio, a noted local obstetrician, was one of the workers in the membership campaign this spring of the Northwest Civic Music Association, of Lima, Ohio. As his obstetrical duties seemed to increase during the campaign, he carried his campaign supplies with him at all times. One evening, confronted with a prolonged and difficult labor, he was attempting to calm and soothe the prospective mother. Having run out of his usual subjects, he began talking about the benefits of subscribing to Civic. The result: one new member, one prospect.

Personalities

Eileen Farrell is currently on her first concert tour of Europe. On June 11 she appeared with orchestra in a Verdi-Wagner program in London's Albert Hall. She will be heard in concert in Milan at La Scala on June 25 and 26, and she will make appearances at the Spoleto Festival of Two Worlds, where she will give a recital on June 20, with Thomas Schippers at the piano, and sing in the Verdi Requiem on June 28 and 29.



Mattiwilda Dobbs, currently on a round-the-world tour, sang a special command benefit performance for the Red Cross at the palace of Princess Shams, sister of Iran's Shah, in Teheran. Above Miss Dobbs is seen with the princess and her daughter Shehrezade.

David Oistrakh will make 24 appearances in the United States and Canada next December and January. Among the cities he will visit for the first time are Montreal, Ottawa, Toronto, San Francisco, Los Angeles, Denver, and Atlanta.

Benno Moiseiwitsch has had conferred on him a Certificate of Honorary Life Membership in the Royal Philharmonic Society "in honor of his great services to music for 50 years and his superb artistry". The membership was presented to the pianist in London's Festival Hall following a performance that commemorated the 50th anniversary of his London debut.

Philippe Entremont has been engaged for the first Adelaide Festival, in Australia, scheduled for March of 1960. The French pianist will then begin a three-month tour of that country. He returns to America next October for his sixth tour here, which will extend through mid-February.

Jeanne Mitchell made over 35 appearances on her fourth European tour, which included engagements in Yugoslavia, Norway, Greece, and Turkey.

Lucrezia Bori has been elected president of the Bagby Music Foundation. Miss Bori has been acting president since the death of Edward Johnson on April 20. **Lowell Wadmond** was elected to the newly created post of executive vice-president of the philanthropic organization. **Frank Forest** was re-elected second vice-president, and **Lauder Greenway** was named to the board of trustees.

Camilla Williams received New York University's Presidential Citation on May 18. The citation is awarded to persons selected for outstanding services to the university and the community or for other accomplishments meriting special recognition.

Vronsky and Babin were in New York during May for recording sessions with RCA Victor, the company with which they started their recording activities 20 years ago. After completing their

duties at Aspen, Colo., this summer, the duopianists fly in late August to Europe for the Edinburgh Festival and the opening of the Amsterdam season as soloists with the Concertgebouw. England, Scandinavia, Holland, and Germany will also hear more concerts by them.

Betty Allen is currently making her first tour of South America, which will include appearances in Colombia, Argentina, and Brazil. Following her fall season in the United States and Canada, she will return to Europe (January-March) for re-engagements in Germany and Scandinavia.

Eugene List and the New York Knickerbocker Players gave a special, though belated, birthday concert in honor of former President Harry S. Truman. The concert was held at the Truman Library in Independence, Mo., on May 17.

Renata Tebaldi appears as Aida, Tosca, and Desdemona at the Vienna opera in June. She will record Tosca and Mimi in Rome during July and August. She returns to La Scala next season for appearances in "Tosca" and "Andrea Chenier".

Theodore Bloomfield, new permanent conductor of the Rochester Philharmonic, was awarded on May 31 an honorary degree of Doctor of Fine Arts by the University of Portland, Ore., concluding his four-year term as conductor of the Portland Symphony.

Elaine Malbin has been signed to sing Gilda in a theatre-in-the-round presentation of "Rigoletto" at the North Shore Music Theater, Beverly, Mass., June 15-20. She will also appear in Handel's "Semele" on July 31 at the Empire State Music Festival.

George Szell will make guest-conducting appearances this summer in Germany, Austria, and Czechoslovakia. In the opening opera performance of the Salzburg Festival, on July 26, he will conduct the new production of Mozart's "The Magic Flute."

Frank Glazer, who has recently completed his annual European tour, played in Iceland, Holland, Italy, Greece, and Turkey.



For giving a concert in Dawson Creek, British Columbia, a remote city of 10,000 at the beginning of the Alaska Highway, Mayor Roger Forsyth presented the duo-pianists **Stecher and Horowitz** with replicas of the Mile Zero post on the highway. From the left: Melvin Stecher; Norman Horowitz; Gordon Cummings, president of the Dawson Creek Overture Concert Association; and Mayor Forsyth.

Roberta Peters left for Vienna the end of May to record the role of Zerbinetta in Strauss's "Ariadne auf Naxos" for RCA Victor. Erich Leinsdorf conducts the Vienna State Opera Orchestra in the complete recording.

The Pamplona Choir from Spain returns to America next fall for its second tour, which will take the 16-voice ensemble as far West as Arizona, and which will include two New York concerts.

Hilde Gueden will sing her first Violetta in "La Traviata" in the United States next February, with the Pittsburgh Opera.

Leo Taubman will give a course at the Mozartium in Salzburg from July 15 through Aug. 18 on the international repertoire of singer and accompanist.

Benar Heifetz was soloist with the San Francisco Symphony on May 6, 7, and 8, and after these appearances the cellist performed at the Cleveland Contemporary Music Festival. Beginning next October, Mr. Heifetz will tour Europe for three months as a member of the Albeneri Trio, whose other members include Ward Davenny, pianist, and Giorgio Ciompi, violinist.

Irene Jordan returned to her home town of Birmingham, Ala., to sing Violetta in "La Traviata" with the Birmingham Civic Opera Company on April 3 and 4. April 3rd was proclaimed Irene Jordan Day in the city by Mayor James W. Morgan, who presented her with a gold key to the city.

Ingrid Haebler, Viennese pianist, will open her first North American tour next season as soloist with the Minneapolis Symphony.

Ellen Faulk recently returned from an extensive tour of concerts and operatic appearances that were highlighted by her singing of Donna Anna in "Don Giovanni" with the New Orleans Opera House Association.

Brenda Lewis and Benjamin Cooper, electronics engineer and manufacturer, were married on May 24 in Norwalk, Conn.

Carl Palangi will appear with the Cincinnati Summer Opera and with the San Francisco Opera in the fall.

Helen Alexander, soprano, will again tour Europe, during November and December of 1959. She appeared in England, Spain, and Portugal on tours in 1957 and 1958.

Maurice Wilk, violinist, has received a citation as "Most Outstanding Visiting Musician of the Year 1958" by the University of the Philippines. The award, which includes the citation and a gold medal, is made each year to a visiting artist.

Walter Hautzig, currently on a round-the-world tour, was the soloist in the final concert of a Japan-American Music Festival, on June 6 in Tokyo.

Thurston Johnson, concertmaster of the Naumburg Symphony, will be soloist with the orchestra on July 31 at Central Park Mall, New York City, in a performance of the Bruch G minor Violin Concerto.

Cesare Curzi sang Don Ottavio in "Don Giovanni" at the Florence May Festival and will appear at the Salzburg Festival in "Die Welt auf dem Mond".

Peter Paul Fuchs, conductor of the Louisiana State University Symphony and director of the opera department, will be awarded an honorary degree of Doctor of Music by Combs College of Music, Philadelphia, on June 16.

Helen Rovell, soprano, was scheduled to be heard on June 9 over WEVD, New York City, in leading roles from Wagnerian and Strauss operas.

"Worth 10,000 Airplanes"—One Verdict On Little Orchestra's Far East Tour

By RAFAEL KAMMERER

THE eight-week tour of nine Far Eastern countries, under the sponsorship of President Eisenhower's Special International Program for Cultural Presentations as administered by the American National Theatre and Academy, from which Thomas Scherman and the Little Orchestra Society recently returned, was not only a crowning tribute to the young American conductor who has carved a unique niche for himself in our country's musical life, but it was one that succeeded in its mission far beyond expectations.

Unanimously recommended to ANTA for this Asian tour by a panel of distinguished American critics, composers, and musicologists, Mr. Scherman and his ensemble of 45 top-ranking instrumentalists was the first Western organization of its kind ever to be heard "live" in many of the cities visited. The size and response of the audiences drawn to these concerts astonished the performers. Everywhere, they received cheering, standing ovations from people who seemed literally starved for Western music.

Gives 38 Concerts

The Little Orchestra played a total of 38 concerts in 20 cities throughout India, Ceylon, Thailand, Vietnam, Hong Kong, Taiwan, Korea and Japan—where the tour ended with a gala farewell program in Tokyo's Tiikukan Gymnasium on April 17.

Interviewing Mr. Scherman in his score-lined Manhattan studio shortly after his return, to get his first hand impressions, I found him still keyed to a concert pitch of enthusiasm for what had been seen, heard, and accomplished. Knowing him to be an ardent champion of the new in music as well as a resurrector of many forgotten worthwhile works, and a program-builder of uncompromising integrity and ideals, I asked him whether he had made any concessions to so-called "popular" taste on this tour.

"No indeed," was his quick retort, "quite the contrary. We played up, not down, to our audiences. If anything, our programs were even more substantial than those we give here. On each program, we always featured two American works. Of these, Nor-



Mr. Scherman conducts the Little Orchestra Society at St. Vincent's School for Boys in Poona, India, where the organization was the first orchestra ever to appear

man Dello Joio's *Ricercare*, in which Eileen Flissler, our piano soloist, scored a tremendous hit everywhere, was probably the best received, although Ernest Bloch's *Concerto Grosso* and Virgil Thomson's *'Acadian Songs and Dances'* ran close seconds.

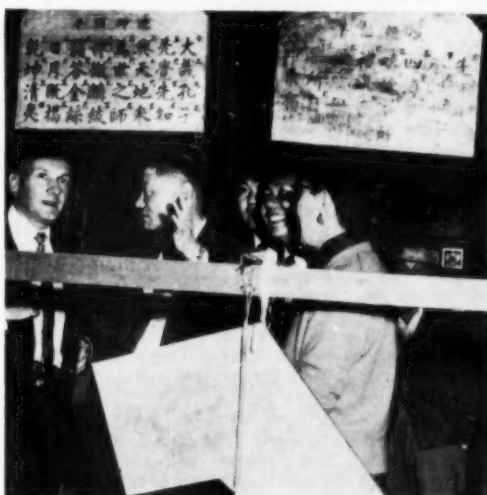
"Audiences to which we played in Korea, Taipei, and Japan were better audiences than those we play to here. They came better prepared and with a higher degree of musical intelligence. In New York, we have, of course, a highly selective

audience, but over there I was surprised to see how many brought scores along and followed them intently. It was amazing to me to see the audience in Tokyo and to realize how carefully, and with what great concentration, these people listened.

"The questions they put to me after the concert were intelligent and to the point. They wanted to know everything there was to know about the music we played. We had tremendous audiences. The last in Japan numbered about 8,000. Our student concerts drew heavily, too.

"As for the highlights of the tour, there were several and I can clock them off. The first was the world premiere of Henry Cowell's *India-inspired Symphony No. 13*, which we gave in Madras, India, on March 13. We also premiered Cowell's *'Ongaqu,'* which is based on traditional Japanese themes, in Nagoya, Japan, on April 16.

"But, to get back to the Symphony, we had



Mr. Scherman (left) looks at the music scores written on wooden plates at the Confucius Temple in Taipei



Thomas Scherman talks with C. K. Teng (left), China String Orchestra conductor, and K. Y. Chang, cellist

two Indian musicians playing native instruments — the *Tabla-Tarang*, a group of five tuned hand drums, and the *Jalang-Tarang*, a set of 16 or 18 rice bowls filled with varying amounts of water which are struck with metal sticks — assisting us. These two performers we placed in front as soloists. They had, of course, learned their parts previous to our arrival.

"The next highlight was an outdoor concert we gave in Colombo, Ceylon, in which our orchestra played with the Ceylon Symphony — a group of very enthusiastic amateur musicians whose ages ranged from 11 to 60. They rehearsed and performed Mozart's *'Linz' Symphony* with us. This concert was given in the magical setting of the public park known as Victoria Gardens under a bright, full moon. Although there were seats for only 1,000, we had 4,800 listening.

"Tell the President"

"Bangkok, where we played for a smallish society audience, provided another highlight. The Princess was in the audience and she was so pleased with the way we played the Mozart symphony that she invited me to her box. There I was introduced to the Minister of Education who asked me to please tell the President and John Foster Dulles that this type of gift was 'worth 10,000 airplanes.'

"In Saigon, we gave a command concert of Ngo Dinh Diem, President of the Republic of Vietnam, in a beautiful 18th-century room of the Presidential Palace to which only 25 of his special guests were invited. We were the first foreign performers ever to appear at the Vietnamese Presidential Palace. As a token of his appreciation, the President graciously presented me with the gift of a 400-year-old painting on silk, depicting court musicians of the ancient Emperor of Annam."

Among many memorable impressions gathered on the tour, perhaps the most touching was Mr. Scherman's visit to Mme. Chiang Kai-shek's school in Taipei for Chinese refugee children from the mainland. The children, all or-

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Hanson	6	13
Piston	4	10
Schuman	2	9
Chadwick	2	8
Cowell	4	8
Ives	2	8
Hovhaness	3	8
Sessions	2	8
Bernstein	1	7
Haieff	2	7
Mennin	2	7
Vincent	3	7
Fine	1	6

* The first figure indicates the number of different works played by the 35 orchestras included in the subscription series; the second figure indicates the total number of performances of all of these works given by the 35 orchestras.

FOREIGN (Modern)

STRAVINSKY	11	54
WALTON	3	25
SHOSTAKOVICH	6	21
Hindemith	8	20
Britten	6	14
Kodaly	4	14
Milhaud	5	12
Khachaturian	5	11
Kabalevsky	3	10
Arnold	3	8
Ben-Haim	3	8



Annual Orchestra Survey—Conservatism Gains

By FRANK MILBURN, JR.

TO put it mildly, it was safe to bet that Beethoven would win MUSICAL AMERICA's annual survey of American orchestras. In the past five years he has placed first four times. (He slipped in 1956 to second, having been ousted by Mozart during his bicentenary.) Again he is the winner, his works having been played more than those of any other composer during the 1958-59 season. They received 313 performances, 73 more than last season.

Nor should the names of the other standard composers who were in the top places come as surprise. As last year, Mozart was second and Brahms third.

But a word about how the figures are arrived at before interpreting them. This survey tabulates the music played by all the major orchestras, many of those in the intermediary or metropolitan class, and a few of the smaller ones. However, the programs from which the information is gathered are only those of subscription concerts. Thus Pop concerts, special concerts, children's concerts, family concerts are not included in the figures. The music surveyed is also divided into three categories—standard "classical" works, compositions by contemporary foreign composers, and those by American composers.

The over-all picture of what the orchestras have played is an extremely conservative one. True, a few orchestras, mainly those in the largest cities, try to give a broad view of the modern scene as well as

the classical. The programs of the New York Philharmonic in the past season have been a stirring example in this respect.

But in general there is little imagination in program-making. The great majority of works played are those that are heard every season. Forming the backbone of the repertory are the Beethoven nine, the Brahms four, two or three of Mozart, the last three of Tchaikovsky, etc. As novelties two or three American works and several contemporary European works are sprinkled in, but these works are seldom repeated from season to season. For example, Samuel Barber's "Medea's Meditation and Dance of Vengeance" was performed by ten orchestras two seasons ago. Unfortunately, the work was not nearly so widely played during 1958-59.

Americans Lose Ground

In fact, the actual percentage of standard works performed has increased over last year. This year it is 72 per cent, while last year it was 5 per cent less. The percentage of American works heard this season is 15 per cent. Last year it was 16. The percentage of contemporary foreign works has decreased considerably. Last season 17 per cent of the repertory belonged in this classification. This year the percentage dropped to 13.

We also must remember that some orchestras, such as those in Kansas City and Denver, to name only two, have special concerts outside of their regular subscription series that are devoted to contemporary or unusual works. So the

neglect of the contemporary composer may not be quite as depressing as the figures make out.

To complete the statistics, 903 compositions were played in the subscription series of the 35 orchestras in the survey. These 903 works were given a total of 3,666 performances. Two hundred and fifty-seven composers were represented. Of these 73 were American, 71 contemporary foreign. It was sometimes difficult to decide in what category to place a composer. For example, where should a man be placed who was born in France but who is now an American citizen? The deciding factor: if he had received the majority of his education in the United States he would be classified as an American, if not, as in the case of Stravinsky, in the foreign classification.

Beethoven's music may have achieved the highest total number of performances, but the individual works that were played the most were by another composer. Brahms's Violin Concerto was the most popular work in the entire repertory, receiving 33 performances. His Second Symphony (28 performances) was the most played work in this form, and to make the composer's popularity even more impressive, his Second Piano Concerto (25 performances) was the most frequently played piano concerto.

The vogue that certain works have during a particular season is often mystifying but in some instances can be easily explained. Walton's Violin Concerto was heard more than any other contemporary concerto mainly because

Zino Francescatti championed it. Though the Chopin F minor Piano Concerto was played by other artists, it reached a high place of popularity due to the many performances of the work by Guiomar Novaes. Sir John Barbirolli's return to the United States in a series of guest engagements was the main reason that Vaughan William's Symphony No. 8 was played 12 times. It might seem strange that the Tchaikovsky First Piano Concerto was only performed 14 times, when one considers how often Van Cliburn has played it. But the young pianist performed it often in special concerts not included in the survey.

Handel Bicentenary Reflected

The general placement in the standard list remains substantially the same as last season. Bach has moved from seventh place to fourth, possibly because the Bach Aria Group has been appearing often with orchestras. Handel was not on the list last year. His presence now is due to the bicentenary of his death. Actually, only a few orchestras paid proper homage to this master by programming one of his greater works such as "Judas Maccabaeus" or the "Ode for St. Cecilia's Day". In the main the orchestras were content to let the matter stand with a performance of the "Water Music", "Messiah", or the "Royal Fireworks".

American composers did much more poorly this year than last. Aaron Copland, in second place last year, received less perform-

(Continued on page 26)

Three Denver Choirs Give Premiere of Lockwood Work

By EMMY BRADY ROGERS

Denver.—Denver's spring musical activities were marked by two outstanding productions. The George Lynn Singers again presented a unique program, bringing together three of the region's best vocal ensembles. Impressive was the precision, good intonation, and feeling for the music that reflected the singers' excellent training and the high caliber of the conductors' musicianship. All choirs joined forces for the world premiere of Normand Lockwood's "Darest Thou Now, O Soul" and for Bach's "All Breathing Life" under Saul Caston's sensitive direction. The Lockwood work was beautifully written, of symphonic proportions, and it deserves to be incorporated into a larger form for orchestra and chorus. The music was written at the request of the three choral directors, Edward Anderson of Colorado State University Choir, Daniel Moe of Denver University Choir, and George Lynn of the Lynn Singers.

The Denver Lyric Theatre presented its final double bill of the season, May 20-25, under the musical direction of Rudolph Fetsch and the staging of John Newfield. A delightfully paced and finished production of Wolf-Ferrari's "The Secret of Suzanne" disclosed a real find in Dolores Snyder, an adorable Countess, whose beautiful voice and looks matched her very professional acting. Richard Dvorak provided subtle comedy as a romantic Count Gil and sang brilliantly. Al Kohlwees made a most amusing Sante. Mr. Kohlwees was dignified in the title role of Mozart's "The Impresario", which also had Robert Frankum, Tom East, Bette Townsend Sherlock, and Janet Fee.

"Gallantry" and "Chanticleer"

A highly frivolous note in a week of blizzards was the Denver Lyric Theatre's presentation of An Evening of American Comic Opera, April 1-5, at International House auditorium. Douglas Moore's tuneful score for the satirical soap opera, "Gallantry" was overdone to just the right turn of melodrama, and the young singers had a wonderful time with the singable score and the silly plot. Helene Dedrick made a decorative nurse, and Tom East's fine tenor added to his comic solemnity as Donald. Robert Frankum was Dr. Gregg, who sang well as he stormed about, and Joanne East, the pretty announcer, sang sweetly. Seated at the piano, Rudolph Fetsch proved to be, as usual, the able musical director and John Newfield worked magic with few stage props and his skillful stage direction.

The evenings' companion piece, Seymour Barab's "Chanticleer", was a delightful fantasy based on one of Chaucer's Canterbury Tales. Heard some seasons ago when Mr. Newfield presented it in Aspen, we enjoyed renewing its acquaintance. William Appel in the title role sang with ease and with a pomposity that was quickly deflated. His favorite hen, Pertolote, was Cecilia Kowalesky, who sang brightly and acted gracefully. Beverly Warner's smooth mezzo interpreted the Widow, and the sly Fox had a suave impersonation in the warm baritone of Richard Dvorak.

The Friends of Chamber Music

brought the Fine Arts Quartet to Phipps Auditorium on April 9, in a program of standard works. Fine-spun tone and tapered dynamics characterized Haydn's C major Quartet, Op. 54, No. 2, while Dvorak's "American Quartet" contained moments of rare musical insight and haunting tonal loveliness. Inspired playing flowed from the four instruments in perfectly synchronized utterance for Beethoven's C major Quartet, Op. 59, No. 3.

Colorado's centennial theme was happily caught, on April 17 and 18 in City Auditorium, with the premiere of Max di Julio's pseudo-historical musical "Boom Town". His "Baby Doe" showed distinct promise three years ago. Barry Lorie's book, the story of Denver's first railroad, has a good plot though its progress was slowed down by repetitious dialogue. But the enlivening music was most tuneful and infectious, full of lilting waltzes and romantic melodies.

Music at the Vineyards Sets Three Programs

Saratoga, Calif. — Paul Masson's "Music at the Vineyards", a summer series presented in the Santa Cruz mountain area near here, will open on Sunday afternoon, June 28, with a program by Leo Smit, pianist. He will be joined in the second half by other artists for a performance of Bartok's Sonata for Two Pianos and Percussion. The second program, on July 26, will be offered by Louis and Annette Kaufman, Ferenc Molnar, and five other musicians. They will be heard in music by Mozart, Everett Helm, Prokofieff, and Brahms. Adolph Baller and Gabor Rejto will present five Beethoven cello sonatas in the third program, on Aug. 30. Mr. Molnar continues as musical director of the festival. Net proceeds go to the San Francisco State College and San Jose State College for music scholarship funds.

Mahler Symphony Ends Springfield Series

Springfield, Ohio.—A performance of Mahler's "Resurrection" Symphony brought to a close the final concert of the Springfield Symphony's season, on April 26. Jackson Wiley is conductor of the orchestra, which had the assistance of the Wittenberg Chorus; the Springfield Civic Chorus; Lucille Sulam, soprano; and Jan Ruetz DeGaetani, mezzo-soprano, in the program. Surinach's "Feria Magica", Verdi's "Te Deum", and three operatic duets for soprano and mezzo-soprano completed the program.

Joanna Hodges Ends Second European Tour

Joanna Hodges, pianist, has returned from a second successful tour of Europe. She appeared in London, Amsterdam, Hamburg, Berlin, Zurich, Geneva, Milan, and Vienna, among other cities. She will make her New York debut, in Town Hall, on Nov. 10, including in the program the New York premiere of James Graf-funder's First Sonata. She will return to Europe in the spring of 1960, for appearances in London, Austria, Germany, Holland, and Spain.



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Eastman Fete Marks Hanson Anniversary

Rochester, N. Y.—The 29th Festival of American Music of the Eastman School of Music of the University of Rochester was held from April 27 to May 3 to mark both Festival Week and the 35th anniversary of Howard Hanson as director of the Eastman School.

Two one-act operas, "The Hunted", a "Western", by Martin Mailman and "The Birthday of the Infanta" by Ron Nelson, were the opening works presented by the Eastman School opera department under the direction of Leonard Treash.

Mr. Hanson conducted a program by the Eastman-Rochester Orchestra of works by Wayne Barlow, of the Eastman School faculty; John Davison and John Butler, Eastman students; and Samuel Barber. Robert Sprenkle, first oboist of the Rochester Philharmonic, was the soloist in Butler's Concerto for Oboe and Chamber Orchestra.

Roberta Gary, organ; Joanne Dickinson, flute (playing a new concerto by Peter Tanner); Virginia Love, mezzo-soprano; Carol Liukart, organ; Charles Brown, percussion; and Lee Dougherty, soprano, all of whom are candidates for graduation honors, took part in a concerto program con-

At Eastman Howard Hanson receives the 1958-59 National Music Council's Conductor Citation. From the left: Mr. Hanson, Edwin Hughes, Charles Riker



ducted by Mr. Hanson.

At the final concert on Sunday afternoon, May 4, Mr. Hanson, besides conducting his new "Summer Seascape", led the Eastman School Philharmonic in works by Gustave Soderlund and Ernest Bloch. Mr. Hanson's work, written as a piece of "tranquil music", was commissioned by Edward B. Benjamin, New Orleans philanthropist, and had its premiere with the New Orleans orchestra in March. Mr. Benjamin annually awards three prizes to Eastman School students for original compositions that best carry out his ideas of "tranquil music". This year's winners were Clifton Williams, Emma Lou Diemer and Vincent Frohne.

Other events of the Festival were a concert by the Eastman Symphonic

Wind Ensemble, Frederick Fennell conducting; a program of chamber music by students from the ensemble classes of John Celentano; a program by the Eastman Singers, conducted by David Fetter; and a performance by the Eastman String Quartet, consisting of Joseph Knitzer and John Celentano, violins; Francis Bundra, viola; Georges Miquelle, cellist.

Composers whose works were played, in addition to those mentioned, included James Niblock, Leland Proctor, Norma Wendelburg, Walter Hartley, Morton Gould, Sydney Hodkinson, Vincent Persichetti, Robert Russell Bennett, Walter Piston, Richard Lane, Leo Sowerby, Thomas Canning, Dominick Argento, Alan Hovhaness, Russell Woollen, William Bergsma and Bernard Rogers.

certs and an operatic production in the Montreal Festival in Canada in August. Wilfred Pelletier will conduct concerts on Aug. 3 and 4, with Wilhelm Kempff, eminent German pianist, as soloist, in his only American appearances this season.

On Aug. 6, the Empire State festival's production of "Murder in the Cathedral" will be performed in the Notre Dame Church of Montreal, under the direction of Mr. Halasz.

Further exchange of artists, ensembles, and productions in 1960 between the Empire State and Montreal groups is anticipated.

Serkin Focus of Final Budapest Group Series

Washington, D.C.—Coolidge Auditorium of the Library of Congress was the scene of the season's final concert of the Budapest Quartet, on April 16. Guest for the evening was Rudolf Serkin, and with his accustomed fine pianism available, he was assigned the task of serving as pivot for three contrasting instrumental groupings and works: Adolf Busch's Quintet for Strings and Piano, Op. 35; Brahms's Trio for Violin, Horn, and Piano, Op. 40; and Schubert's Quintet in A major ("Trout"). For the Brahms trio, Mason Jones, horn, appeared as guest; for the Schubert, Julius Levine, double bass. Mr. Serkin, with the deft and unerring hand of the master that he is, inspired the evening to the musicianly heights of ensemble that Washingtonians will long remember.

One seldom heard musical event is that of a young musician playing an organ recital of great tonal imagination, musicianly directness, and technical mastery. Harry E. Tibbs presented just such an event at Westmoreland Congregational Church on April 19. Mr. Tibbs, faculty member of Furman University in Greenville, S. C., plays with an unyielding rhythmic pulse, yet by his inspired registrations he is able to balance extremely complicated passages and acoustically lend them to the elastic quality so often achieved by rhythmic tampering.

The highlight of the program at the Phillips Gallery on April 26 was the premiere of a new sonata by Arthur Harris, New York composer who dedicated his work to the afternoon's artist, pianist Mitchell Andrews. The new sonata revealed an arresting capacity for tonal drama. The widest extremes of the instrument are used for effects that, however widespread in mood, are uncannily jelled into an expressive whole. Mr. Andrews' playing, as has been heard here before, was marked by a commanding technique that allows him to lead three and four sonorities at a time and make them sound. His big tone is never pounded, his lyric line has the tonal continuity only heard from a master musician. —Charles Crowder

Six Operas Scheduled For Washington

Washington, D. C.—The New York Opera Festival, Inc., under the general management of Felix W. Sammaggi, will present a six-day series of outdoor grand operas at the Carter Barron Amphitheatre this summer. The series begins July 6 with "La Traviata" to be followed by "Madama Butterfly", "Carmen", "Rigoletto", "Aida", and "La Bohème". Artists so far engaged for the season are Kurt Baum, Mignon Dunn, Robert Merrill, Jan Peerce, Norman Scott, and Dolores Wilson. Anton Guadagno will conduct.

Floyd and Rossini Operas Enjoyed in Boston

Boston.—The Little Town Between the Harbor and the Charles has been enjoying a late-season flurry of lyric theatre. Boris Goldovsky has conducted the first local performances of Carlisle Floyd's "Susannah"; Sarah Caldwell's Opera Group has given its second production, in Rossini's "The Barber of Seville", and will present its third, "The Beggar's Opera", by the time these lines are in print.

"Susannah" made its local entry at two Jordan Hall performances, May 5 and 6, under sponsorship of the New England Conservatory, of whose opera department Mr. Goldovsky is head. The title role was in the highly capable hands of Donna Jeffrey, and that of the parson, Olin Blitch, was sung by Ronald Holgate, who one day, I think, will have earned an international reputation. Both Miss Jeffrey and Mr. Holgate accounted in first-rate fashion for the music Floyd allotted to the roles, and their acting was creditable.

The production otherwise honestly must be considered as of student character, and of its kind, very good. With its frequent "crowd" scenes and changes of place, "Susannah" makes no little demands, and these were met in worthy fashion. Elemer Nagy had designed the stylized settings.

Sarah Caldwell and Opera Group moved from the exceedingly small Little Opera House to the more practical Boston University Theatre for "The Barber of Seville".

Rossini's opera was done first in English (the workable but often repetitious translation by Goldovsky and Caldwell), and the following week in Italian. Phyllis Curtin, as Rosina, sang the part delightfully and acted it vivaciously. Her Almaviva was Herbert Handt, of a fine resonant voice but a certain dramatic inflexibility; her Figaro Robert Trehy. The last-named was a fine choice for the bubbling music, and he reaped an ovation all his own for some stage business—new to me—during the "Largo

al factotum". He managed all Figaro's usual business, at the same time trimmed the hair of a little boy, and everything came out evenly upon the beat.

Robert Mesrobian was a richly styled and sonorous Dr. Bartolo, who never clowning the role; Hugh Thompson was a musically superb Don Basilio, and razor-keen in his acting. Eunice Alberts completed a list of admirable principals, as Marcellina.

Marvin Rabin, the excellent musician who last fall became the conductor of the Boston University student orchestra, and quickly proved his talent for working with youngsters, directed the first public concert of the new Greater Boston Youth Symphony Orchestra at Jordan Hall on May 10. These players represent the cream of the instrumental crop in various high schools from Boston to Dover, N. H., and Fall River. The results Mr. Rabin attained, in firmness and accuracy of pitch, in steady rhythm, grace and polish of phrasing and in general styles, was truly extraordinary.

Arthur Fiedler opened Boston's unique spring musical entertainment, the Boston Pops at Symphony Hall, April 28. The Pops under Mr. Fiedler's regime have had a way of following familiar courses and at the same time bringing each year a freshening touch of novelty.

Fiedler's 30th Season with Pops

This is Mr. Fiedler's 30th season as conductor of the Pops, surely a record in this type of music, and an impressively long tenure in the field of conducting. With the performing qualities of the 80-odd Boston Symphony players who make the Pops Orchestra, and Mr. Fiedler's own estimable talents, the Pops have continued for virtually a generation as highly superior musical entertainment and big musical business.

Danny Kaye, who two seasons ago conducted and clowning with the Bos-

ton Symphony at a pension fund evening for the orchestra, was in town recently in connection with his new film, "Five Pennies". A genuine lover of music, Danny turned up for a half-hour or so at the Pops the night of Sunday, May 3. Harry Ellis Dickson, assistant Pops conductor, was on the stand that evening, and readily relinquished his place to the ebullient Mr. Kaye, who had the audience in aisles and stitches in no time.

—Cyrus Durgin

Empire State Festival Moves to Bear Mountain

The Empire State Music Festival will be given this summer in the Anthony Wayne Recreation Area, Harriman State Park, N. Y. The Symphony of the Air will be the resident orchestra for the festival's run from July 10 to Aug. 1.

In what promises to be one of the most interesting summer music series in the United States, the festival will offer the American premiere of Khatchaturian's "Ode to Joy", a concert presentation of Stravinsky's "Oedipus Rex", a stage performance of Richard Strauss's "Ariadne auf Naxos", the original orchestral version of Kodaly's "Missa Brevis" danced by Jose Limon and his company. Heitor Villa-Lobos' ballet "Emperor Jones", Handel's "Semele", Pizzetti's opera "Murder in the Cathedral", and Prokofiev's "Alexander Nevsky".

Leopold Stokowski, Heitor Villa-Lobos, Laszlo Halasz, Wilfred Pelletier, Arnold Gansson, Hugh Ross, Newell Jenkins and Simon Sadoff are the eight conductors engaged for the season.

A distinguished list of soloists will be heard in the many operatic, dance, choral and symphonic presentations.

In a significant move, the Empire State festival, with its orchestra, also will participate in two symphony con-

Contemporary Music Reduced At Ojai; Craft Conducts

By WALTER ARLEN

Ojai, Calif.—The 13th annual Ojai Festival differed a bit from previous seasons. There was no central figure around whom the events revolved, and contemporary music was, for Ojai, at a minimum. Some of the festival's regulars thus were a bit disappointed, but since their predilections include a taste for the old masters they could feel compensated by two full evenings of 17th- and 18th-century music.

Both were conducted by Robert Craft, the first in Nordhoff Auditorium May 22, and the second in Civic Center Park Bowl, May 23. The format of the indoor concert was determined by orchestral literature not involving clarinets, trumpets and drums and brought to light the first version of Mozart's Symphony No. 40, in G minor, as a somewhat pale forerunner of the later revision. Additional modifications in tempos and dynamics which, according to Lawrence Morton, the festival's artistic director, were in line with the latest research on the subject, and Mr. Craft's too literal if clean-cut interpretation, resulted in a rather lackluster performance.

Though there was no question of any modifications through new discoveries in Schubert's Fifth Symphony, the same critical comments must be extended to the results of Mr. Craft's conducting. But Haydn's quaint Symphony No. 73 ("La Chasse") took the treatment well, as did Dittersdorf's tuneful Concerto in A major, transcribed by K. H. Pillney for harp from the original version for harpsichord and skillfully performed by Dorothy Remsen.

The outdoor concert on the following evening was far and away the festival's most attractive offering. The program was a beautiful assembly of magnificent old music, including the "Magnificat" and the Cantata No. 50 ("Nun ist das Heil") by Bach; Vivaldi's Concerto for Two Flutes and Strings, spiritedly played by Arthur Gleghorn and Archie Wade; Purcell's "Ode for the Birthday of Queen Mary" ("Come Ye Sons of Art"), and a newly found Sonata for trumpet and strings by the same composer, with Morris Boltuch as soloist.

In the vocal works, Grace-Lynn Martin, Margery Mackay, Eva Gustavson, Richard Robinson, Robert Oliver, and the Gregg Smith Singers

were able and stylistically adroit contributors. The chief credit though was Mr. Craft's, because it was his emphasis on vocal and instrumental articulation that gave the music its flavor and vitality.

The closing concert, led by Mr. Craft the afternoon of the 24th in the park was not as unqualified a success. It offered opportunity to compare him as conductor of two kinds of repertory: new music, or what still passes for it, such as Schoenberg's Five Pieces for orchestra (1909), and Stravinsky's complete "Petrouchka" (in the 1947 revision), as well as music from the period preceding them, consisting of Debussy's "Prelude to the Afternoon of a Faun" and the "Tristan" Prelude by Wagner.

Emphatic melodic and rhythmic articulation, being a principle with Mr. Craft at all times, were just the thing to make the Stravinsky and Schoenberg come alive. But they were hardly suited to the soft contours of Debussy's little masterpiece, nor was the excessively slow tempo a help to Mr. Gleghorn's solo flute passages. The Wagner, having a firmer texture, came off considerably better.

The festival opened with an afternoon program by the Paganini Quartet. Henri Temianka, Charles Libove, David Schwartz and Lucien Laporte performed a somewhat romanticized version of Haydn's "Emperor" Quartet, but otherwise complied with the stylistic premises of compositions as diverse as the Quartet by Ravel, Webern's Five Movements for string quartet, Op. 5, and the Quartet in D major, Op. 44, No. 1, by Mendelssohn.

The Saturday morning recital by the English pianist Natasha Litvin cannot be reported to have made a particularly favorable impression. Miss Litvin, in private life Mrs. Stephen Spender, had numerous technical difficulties and did not display any convincing musicianship.

Violinist Wins Merriweather Contest

Washington, D. C.—Paul Rosenthal, 16-year-old violinist from Madison, Conn., was winner of the National Symphony's Fourth Annual Merriweather Post Contest. Besides winning \$2,000, Mr. Rosenthal, a pupil of Ivan Galamian at Juilliard, will receive guest appearances with the National Symphony in Washington, the Washington Civic Orchestra, the Tennessee Symphony, and the Artist Series at Houghton College.

Second prize went to a 14-year-old cellist, Daniel Domb, who received \$500 and a guest appearance with the National Symphony. Third place winner was Abbott Lee Ruskin, 13-year-old pianist, who received \$100. All three finalists are students at the Juilliard School.

Kalamazoo, Mich.—The Kalamazoo Bach Society's 13th annual festival was held March 13 to 15, with Henry Overley as director. Among the soloists announced to appear with the festival orchestra and chorus were Barbara Leichsenring, soprano; Lili Chookasian, contralto; William Morris, tenor; Andrew Foldi, bass; Henri Noel, bass-baritone; and Agi Jambor, pianist and harpsichordist.



Robert Striar News Photo

Mrs. Herbert A. May (Marjorie Merriweather Post) and Howard Mitchell, National Symphony conductor, congratulate Paul Rosenthal, violinist, on winning the Merriweather Post Contest

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LASZLO HALASZ, Conductor

TWILIGHT — SUNDAY, JULY 12, 7:15 P.M.

SYMPHONY CONCERT — An Evening with HEITOR VILLA-LOBOS
VILLA-LOBOS, Conductor

SATURDAY EVE., JULY 18, 8:30 P.M.

American Premiere — Ballet, Orchestral Version

KODALY . . . "MISSA BREVIS"

LASZLO HALASZ, Conductor

and Dance-Drama after EUGENE O'NEILL'S "EMPEROR JONES"

Music composed by HEITOR VILLA-LOBOS

Both Ballets choreographed and danced by

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SIMON SADOFF, Conductor

TWILIGHT — SUNDAY, JULY 19, 7:15 P.M.

SYMPHONY CONCERT — NEWELL JENKINS, Conductor

FRIDAY, JULY 24 & SAT., AUGUST 1, 8:30 P.M.

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LASZLO HALASZ, Conductor

SATURDAY, JULY 25, 8:30 P.M.

STRAVINSKY . . . "OEDIPUS REX" — Concert Version

LEOPOLD STOKOWSKI, Conductor

Hugh Ross, Choral Director

TWILIGHT — SUNDAY, JULY 26, 7:15 P.M.

SYMPHONY CONCERT — WILFRED PELLETIER, Conductor

FRIDAY, JULY 31, 8:30 P.M.

First Time Staged — HANDEL . . . "SEMELE" — Full Stage Production

Soloists: Elaine Malbin, Elizabeth Pritchett, Kenneth Smith, Andre Turp, with Corps de Ballet.

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DANCE in New York

Daring Graham-Balanchine Work Triumphs; Gagaku Seen

By ROBERT SABIN

As if inspired by the superb dancing of the Bolshoi Ballet a few blocks south, the New York City Ballet opened Part III of its Tenth Anniversary year with extraordinary brilliance on May 12 at the City Center. The program was all-Balanchine ("Divertimento", "Agon", "Native Dancers", and "Western Symphony") and it allowed both the soloists and the corps to show their prowess in many contrasting aspects of the protean choreographer who is their artistic director.

But it was two nights later, on May 14, that a distinguished audience packed the house to see the premiere of "Episodes", one of the most fascinating experiments ever made by a ballet company. Everything about this work was daring, novel, even bizarre. In the first place it was performed to the orchestral works of Anton von Webern, just about the last composer in the world one would think of as a possibility for ballet music. And in the second place, the work was divided into two parts—the first choreographed by Martha Graham and the second by George Balanchine, just about the most different artists in temperament and style and approach that one could think of.

Considering the use of the delicate, subtle, highly complex, and challenging music of Webern (all lumped together with his arrangement of the six part Ricercare from Bach's "Musical Offering" at the end) and considering the combination of Graham and her company with Balanchine and his, "Episodes" might well have been a disaster. But *mirabile dictu* it proved to be a compelling and deeply absorbing experience in the theatre. It needs only one thing to make it wholly so—a long intermission between the two parts, which have nothing to do with each other as far as the dance is concerned and which need to be seen in perspective, as two utterly different approaches to a musical inspiration.

Concerns Mary, Queen of Scots

The orchestral works assigned to Graham were the Passacaglia, Op. 1, which is much closer to tradition in its elaborate chromaticism and romantic texture than the later music, and the Six Pieces, Op. 6, in which Webern has already found himself completely. She has created a symbolic vision (both inner and outer) of the last moments in the life of Mary, Queen of Scots, as she is about to be beheaded. Needless to say, Miss Graham not only shows us what her characters are doing but why.

The very concentration and inner stillness of Webern's music has helped her in these fragmentary visions, memories, and fantasies that crowd Mary's mind as she approaches the scaffold. Like a drowning person, she sees her whole life in a flash of final recognition. Bothwell, madly ambitious, brutal, alluring, brings back a surge of tenderness, quickly submerged in bitterness. In more shadowy form, Chastelard, Darnley,

and Riccio (all of whom died because of her) pass through her mind. The Four Marys (a sort of Greek chorus) represent aspects of her life and personality. And she sees in her mind's eye Elizabeth, who was so infinitely less lovable and so much greater as a stateswoman and symbol of a nation. The clash between the two women, culminating in a symbolic game of battledore and shuttlecock is titanic.

Never has Miss Graham been more radiantly beautiful or more emotionally compelling than in the role of Mary Stuart. But high praise must go also to Sallie Wilson, as Elizabeth, in a role that calls for much more



Martha Graham as Mary, Queen of Scots, and Bertram Ross as Bothwell in "Episodes"

than cold pride and hostility. Bertram Ross created a terrifying vision of Bothwell, already half mad. The roles of the Four Marys were magnificently danced by Helen McGehee, Ethel Winter, Linda Hodes, and Akiko Kanda. The Darnley, Riccio, and Chastelard were Gene McDonald, Richard Kuch, and Dan Wagoner. Kenneth Petersen was a solemn Executioner, and the roles of two Heralds were taken by Bill Carter and Paul Nickel.

The setting and lighting by David Hays have characteristic Graham economy, functionalism, beauty, and theatrical fantasy. The archway at the back, flanked by steps and platforms, with the throne and scaffold at the top, make a superb ensemble. Karinska's costumes were not only sumptuous but wonderfully evocative of period and mood.

From this vision of human history and suffering, we pass, in Balanchine's part of the work, to fantastic manipulation of the human body, inspired grotesquerie, and the most subtle experimentation with dance phrases and rhythmic pulses. Balanchine's lead with the heel instead of the toe; flex their legs like modern dancers; are carried upside down; and do unbelievable things with their

feet. Yet always there is a relation to the music and always there are consistency and purpose.

To the performers must go profoundest admiration. In the Symphony, Op. 21, the leading dancers were Violette Verdy and Jonathan Watts, who performed with seeming freedom what must have been fiendishly difficult rhythmic patterns. In the Five Pieces, Op. 10, Diana Adams and Jacques d'Amboise performed a sort of lunar pas de deux, in which the two figures never seem to coalesce in the same rhythmic pattern, yet never lose their relationship. Allegra Kent and Nicholas Magallanes were the soloists in the Concerto, Op. 24.

Paul Taylor, a member of the Graham company, performed the relatively lengthy Variations, Op. 30, as a solo. It was a masterpiece of the grotesque, but the choreography seemed far more like Mr. Taylor's own work than like Balanchine's, and the work was too long. He danced magnificently.

In the Ricercare, Balanchine returns to limpid classicism of style. Melissa Hayden and Francisco Moncion danced the leading roles beautifully, but I found the choreography a bit superficial for the noble music and the contrapuntal parallels lacking.

Robert Irving, an extraordinary musician, performed his all but impossible task with a dedication and concentration that were deeply impressive.

The visually gorgeous and aurally fascinating art of Gagaku, the musicians and dancers of the Japanese Imperial Household, was revealed to Western audiences on May 26, when the company made its first theatrical appearance outside the walls of the Imperial Palace in Tokyo at the City Center on May 26, as part of the New York City Ballet's tenth anniversary year. (A preview performance was given at the United Nations the night before.) Gagaku means "noble and elegant music", and the qualities of nobility and elegance were supremely conveyed in the marvelous music, the exquisite costumes and instruments, and the stately, almost ritualistic movement.

Japanese Troupe in Four Programs

The visit of this company was arranged by Lincoln Kirstein, general director of the New York City Ballet, after his own company had appeared in Tokyo last year. It was made possible in Japan by the Society for International Cultural Relations and is being sponsored in New York jointly by the Japan Society and the City Center. Gagaku, which is made up of 22 young men who are both dancers and musicians, is giving four different programs as part of the season.

Japan has always had a supreme

capacity to absorb the culture of other nations and to make it her own. In the music and dance performed by Gagaku we have a fascinating example of a religiously preserved ancient art that is a mixture of Chinese, Korean, Indian, and native Japanese elements.

The art of the Gagaku is very different from that of the popular Kabuki theatre already seen here, and audiences may well be dismayed at first by its solemn deliberation and indifference to pace and incident. But a little patience and study will bring rich rewards. And the magnificent costumes and musical instruments are breathtaking at first view. The beautiful platform, a replica of that in the Music Pavilion of the Imperial Palace in Tokyo, was designed by David Hays.

For the opening, the company performed the "Hassen" ("Stork Dance"), a work of Chinese origin for four dancers; the "Etenraku", orchestral "Heavenly Music"; the "Genjoraku" ("Snake Dance"), a compelling solo of Chinese origin, depicting a Mongol hunting a snake and eating it for medicinal and ritualistic purposes; and the "Bairo", a military dance of Indo-Chinese Buddhist origin, performed by four warriors in unbelievably magnificent costumes with superb swords and spears.

The rest of the program was made up of "Serenade", "Pas de Dix", and "Stars and Stripes".

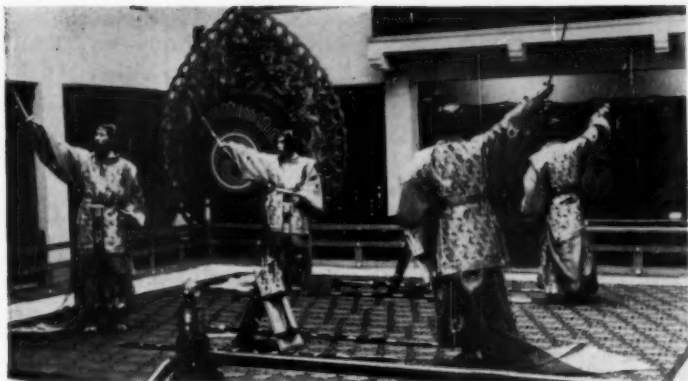
Bolshoi Ballet Gives "Stone Flower"

The best thing about "Stone Flower", which I saw the Bolshoi Ballet perform on May 5 at the Metropolitan Opera House, is the dancing. Any ballet which brought onto the stage such splendid dancers and actors as Vladimir Vasiliev, Ekaterina Maximova, Nina Timofeyeva, and Vladimir Levashev would be bound to have enormous theatrical appeal. Nor are the choreography of Yuri Grigorovich and the music of Serge Prokofiev without impressive passages, although neither is wholly satisfactory. For Simon Versaladze's decor and costumes I can find little praise. The color combinations are hideous; the costumes are dowdy; and the scene painting is messy and without illusion.

Wholly enchanting are the 19-year-old Mr. Vasiliev and Miss Maximova as the young lovers, Danila and Katerina. Their pas de deux at the opening of the ballet is perhaps the freshest and most inspired bit of choreography in the whole work and they dance it with soaring freedom and breathtaking beauty of movement.

As the Mistress of the Copper Mountain (on which the corn grows plentifully) Miss Timofeyeva had a virtuosic and flamboyant role in which she could luxuriate without offending against any canons of style. But the most unusual role was that of Mr. Levashev, as the sinister, drunken Severyan. Not only did he project an unforgettable character, but he performed technical feats of legendary difficulty, ending with his being buried alive before our eyes.

The trouble with Grigorovich's choreography is its lack of integration, fine taste, and consistency of style and development. He can work beautifully with solo figures, as in the already



Members of Gagaku, dancers of the Japanese Imperial Household, perform "Bairo", a military dance, in the New York City Ballet programs

mentioned pas de deux, and he can fill a stage with swirling patterns and dazzling virtuosity, as in the Village Fair scene. But much of his choreography is forced and uninventive and he tends to overcrowd his ensembles and turn them into a messy melee. Prokofiev's score, too, is one of the spottiest he has left us. —R. S.

Tamiris Work Given By Juilliard Group

Juilliard Concert Hall, May 11.—The Juilliard School of Music presented Jose Limon and members of his company, Valerie Bettis, and the Juilliard Dance Theatre in four presentations as a memorial to the late Doris Humphrey, who was founder and director of the Dance Theatre. The first program was given on May 8 and 11, the second on May 9 and 12. Proceeds of the series went to the Doris Humphrey Scholarship Fund of Juilliard.

The May 8 and 11 program comprised Miss Humphrey's "Lament for Ignacio Sánchez Mejías", Helen Tamiris' "Dance for Walt Whitman", and Mr. Limon's "Missa Brevis". Miss Tamiris' work was the only novelty, having its first New York performance on this occasion. It is a three-section dance based on excerpts from "Leaves of Grass" and performed to David Diamond's "Rounds for String Orchestra". The excerpts were spoken at the opening of each section by Curt Lowens.

Miss Tamiris has created a vehicle that is useful for dance students but lacks interest for the viewer. It is neatly, if obviously, constructed, full of wide-swinging, free-wheeling, healthily virtuosic movement that makes a fine outlet for youthful exuberance, but the subject matter and treatment are scarcely novel after all these years. The 24 young dancers from the school performed with zest and enjoyment and exhibited no little skill in some of the more spectacular patterns. Plain, brightly colored decor and costumes by Don J. Remacle and Saul Bolasni, respectively, were in keeping with the work. Thomas De Gaetani was in charge of the lighting.

The 13-year-old "Lament" is still tersely effective, particularly in its central role of the bull-fighter, which was magnificently danced by Jose Limon after a somewhat nervous start. Letitia Ide, as the Figure of Destiny, and Meg Mundy, as the Figure of a Woman, moved beautifully but declaimed their lines with less than perfect clarity.

The serenely beautiful, subtle and profoundly moving "Missa Brevis" brought the evening to a satisfying close with a performance that combined delicacy and strength. The Juilliard Chorus sang the Kodaly

score under the expert direction of Frederick Prausnitz, who had also conducted the school orchestra in the previous works. —R. A. E.

Posthumous Humphrey Work Receives Premiere

Juilliard Concert Hall, May 12.—For the final concert (repeated from May 9) of the Doris Humphrey Scholarship Fund series, three different and highly individual choreographers succeeded in providing an evening of rich and rewarding dancing.

Doris Humphrey was represented by a first performance of her posthumous Brandenburg Concerto No. 4 in G major, which, due to the sudden death of Miss Humphrey, was completed by Ruth Currier. Here is a work filled with an abundance of fresh ideas, neatly controlled and proportioned and giving the viewer an opportunity to see how a brilliant choreographer could take the polyphonic

lines of Bach's music and translate them into intricately woven and balanced movements, without for a moment losing any of the music's spirited vitality. The dancing throughout was alive with graceful precision, creating a work which brought to the audience an element no less than joy.

In "Closed Door", which had its first New York performance, Valerie Bettis presented a dance derived from Jean Paul Sartre's play, "No Exit". Miss Bettis, with the aid of Peter Larkin's ingenious set, Anton von Webern's Five Movements for String Quartet and a group of excellent dancers, succeeded very well in interpreting Sartre's existential world of inescapable torment. She really triumphed, though, when she appeared in her remarkably succinct solo dance, "The Desperate Heart". Using a poem by John Malcolm Brinnin and an effective score by Bernardo Segall, Miss Bettis has created a work whose movements speak for themselves.

Concluding the program was Jose Limon's "The Traitor", a dance to Gunther Schuller's Symphony for Brasses and Percussion. There is much in this work which is eye-catching, momentary stances and gestures, but one feels that it tries too hard to say something profound. There are too many muscular gymnastics and theatrical poses to make it effective in terms of what it sets out to say.

The dancing throughout the evening was exceptional as was the Juilliard Orchestra under Frederick Prausnitz. Many plaudits must go to all concerned in making this series a moving tribute to one of America's great innovators in dance and the performing arts. —R. L.

Harry Partch Work Has Local Premiere

Juilliard Concert Hall, April 10.—"Much madness is divinest sense", especially in the arts, and I am happy

to report that there were many discerning eyes and ears at the New York premiere of Harry Partch's "The Bewitched". The performance was sponsored by Columbia University in co-operation with the University of Illinois under a grant from the Alice M. Ditson Fund. The instrumental and voice parts were performed by the University of Illinois Musical Ensemble, conducted by John Garvey. The choreography was created by the richly gifted Joyce Trisler, of Juilliard, and brilliantly performed by Miss Trisler and a group of dancers under her direction.

The Juilliard stage presented a weird and fascinating appearance when the curtain went up on this dance-satire as the program called it. The rear portion was crowded with the instruments invented by Mr. Partch—among them the Marimba Eroica, four huge resonators under planks producing a marvelous sound almost out of range of human hearing; Cloud-Chamber Bowls, 12 sections of Pyrex carboys; the Boo, a bamboo marimba; and the Surrogate Kithara and Gongs, an instrument with two boxes with 16 strings.

The sounds produced by these ingenious inventions are much more like oriental music than western, in the timbres and general effect, if not in the actual patterns and rhythms. Mr. Partch also employs a cello and a few woodwinds but with special techniques. He uses voices in highly original ways, both on pitches and as a speaking chorus and sound effect.

"The Bewitched" is hard to describe because it is unlike anything else. It is, as Mr. Partch explains, "in the tradition of world-wide ritual theatre" and "a seeking for release — through satire, whimsy, magic, ribaldry — from the catharsis of tragedy".

To give an idea of the challenge to Miss Trisler's imagination in evolving (Continued on page 20)



NORMAN DELLO JOIO, one of the most distinguished of American composers, winner of the PULITZER PRIZE and teacher of composition at the MANNES COLLEGE OF MUSIC in New York, uses his NORELCO 'Continental' tape recorder to play back a recording of a work written by one of his students. "It is essential that a young composer hear his score performed in order to judge its workability," says MR. DELLO JOIO. "A tape recording, therefore, is an excellent study device for him since he can listen to particular passages over and over again. My NORELCO 'Continental' has become a decidedly important tool in my workroom because it is so convenient to be able to set down a musical idea immediately and hear it played back while I am still in the process of working on the score. I find that the NORELCO has a fine full range sound that is particularly impressive when one considers its compactness and portability." The NORELCO 'Continental' is a product of North American Philips Co., Inc., High Fidelity Products Division, Dept. 126, 230 Duffy Avenue, Hicksville, L. I., N. Y.

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DANCE in New York

(Continued from page 19)

a dance structure, let me quote some of the scene titles: "Three Undergrads Become Transfigured in a Hong Kong Music Hall"; "Visions Fill the Eyes of a Defeated Basketball Team in the Shower Room"; "A Soul Tormented by Contemporary Music Finds a Humanizing Alchemy".

Needless to say, there was a witch, and a very stunning one, both in human form and in the form of a gigantic puppet that was ingeniously devised to collapse and disappear at the end. This was indeed an evening of magic, an evening to remind us how dull sanity becomes, if it takes itself too seriously. —Robert Sabin

Joseph Gifford Dance Theatre

Kaufmann Concert Hall, April 2, 2:30—Two works made up this dance program choreographed by Joseph Gifford: "The Frequent Hero" to excerpts from Bartok's "Mikrokosmos" and Stravinsky's "L'Histoire du Soldat". The former concerned the

somewhat Walter Mitty-like visions of a husband dominated by a prim wife, in which the husband imagines himself as a mountain climber, a Don Juan, and a Toreador. Mr. Gifford choreographed these vignettes with sensible brevity and a nice wit that kept the work constantly entertaining. His wonderfully agile partner, Martha Wittman, and two excellent assistant dancers, Patricia Wityk and Dan Wagoner, added much to the humor of the occasion. Abraham Stokman was the pianist.

In the Stravinsky work, Mr. Gifford was the Devil; Miss Wittman, the Princess; Curt Lowens, the Narrator; and Douglas Watson, the Soldier. Kenneth Schermerhorn conducted the seven instrumentalists, and Salem Ludwig was the over-all director. Working with a set score and book, Mr. Gifford's invention as a choreographer seemed stultified and inclined to run thin, with the result that the movement was too literal, added little to the performance.

—R. A. E.

Opera in New York

Handel's Ezio Given American Premiere

Gate Theatre, May 11.—Handel's three-act opera, "Ezio", received its first performance at the Haymarket Theatre in London in 1732. But it was not until the enterprising Actors' Opera became interested in the score this spring that the American premiere was realized.

"Ezio" was written with great singers in mind. Three of the most distinguished exponents of bel canto in the early 18th century—Strada, Senesino and Montagnana—had the leads in the London premiere. The Actors' Opera, a group of professionals and students, does not have the vocal equipment to cope with all of Handel's long and involved score. But it did stage a production strong enough to indicate what an extremely gifted composer Handel was for the operatic stage.

The plot for the original was by the prolific Metastasio. The current production had a new, literate English translation by Kurt Saffir, who conducted a seven-piece orchestra.

Raphael Edgar in the title role and Gwynn Cornell as Fulvia were especially well-equipped for their assignments. Others who performed well were David Smith as the emperor, Norman Warwick as a patrician, and Joan Caplan as the emperor's sister. Naomi Ornest deserves much credit for the staging. —W. L.

Hunter College Opera Gives Cosi Fan Tutte

Hunter College Playhouse, May 13 and 14.—With limited means and

without benefit of orchestra or chorus, the Hunter College Opera Association and Opera Workshop put on a tastefully staged and beautifully costumed production of Mozart's "Cosi Fan Tutte", which, despite its musical limitations, provided an enjoyable evening. The cast of capable young singers assembled for the first of the two performances was well chosen.

The men had a slight edge over the women as singers while the women outdid them in acting ability. Robert Peterson was particularly effective as the philosophical Don Alfonso. His fine baritone voice, excellent diction—all members of the cast could be clearly understood—and his insight into the Mozartian style made his an outstanding performance. Robert Schmor, tenor, and Stan Porter, baritone, as Ferrando and Guglielmo, respectively, also exhibited well-trained voices of excellent quality. They had a tendency, however, to overlap their roles for laughs.

Donna M. Hankla and Pamela Munson brought vivid characterizations to the roles of Fiordiligi and Dorabella even though they were not always equal to the difficulties Mozart put in their way. Miss Munson, substituting at the last minute for Annina Celli who was originally scheduled to sing in this performance, gained in assurance as the evening progressed. Mary Alden, as Despina, was a pert, saucy and completely uninhibited chambermaid. Possessed of a light lyric soprano voice tinged with a touch of nasal twang.

Particular credit is due Rose Landver, stage director, William Tarrasch, musical director, and Richard G. Mason, designer. Between them they put on a production notable for its naturalness. Mr. Tarrasch did a minimum of conducting from the piano, which was the only accompanying instrument.

—R. K.

Glittering Gate, Rapunzel In First Performances

Kaufmann Concert Hall, May 14.—Two theatrically ineffectual operas differing widely in quality were given their premieres at the 92nd Street YM-YWHA by the Artists Company: Peggy Glanville-Hicks' "The Glittering Gate", based on a play by Lord Dunsany and described as "a comedy curtain-raiser in one act", and Lou Harrison's "Rapunzel", a lyrical opera in six scenes after the poem by William Morris. Simple but highly imaginative sets were designed by Robert Mitchell. James Price was responsible for the elementary staging.

Dunsany's little fantasy about two burglars who find themselves outside the gate of heaven is a joke of microscopic proportions, and the irony of its ending has disappeared with the passage of time. Miss Glanville-Hicks has to her credit a gift for setting pleasantly the English language and for contriving pretty sounds for the orchestra. At times her music will even embellish the text with some witty comment, but for the most part the opera is devoid of vitality or interest.

If Mr. Harrison's "Rapunzel" is a languidly static stage piece, at least the music is exquisitely beautiful. The familiar fairy tale is presented in a series of tableaux with virtually no action on the part of the three characters, and the work would be more effective in a medium where the words came through more clearly than they did on this occasion.

The music is based on a 12-tone row and the serial technique is said to be adhered to with fair strictness. The use of a tack piano and various delicate percussion instruments in spare orchestration gives the music an exotic, gamelan-like delicacy of sound that weaves a magical spell around the story. At the same time, the tenuousness of the music tends to grow monotonous for a work of its length.

Robert Price, tenor, and David Smith, baritone, were the participants in "The Glittering Gate". Mr. Smith was also in "Rapunzel", appearing as Prince Sebald (the King). Marianne Weltmann, soprano, was Rapunzel (Gwendolyn), and Ruth Conway, mezzo-soprano, the Witch. All the singers performed manfully, and Miss Weltmann deserved special accolades for coping adequately with her high tessitura and difficult vocal line. Presiding in the pit was the ever-satisfactory Newell Jenkins, who gave coherence to the succession of delicate timbres.

—R. A. E.

Other Performances

Scenes from Strauss's "Elektra" were presented by "Der Ring" at Carnegie Recital Hall on May 9. Those appearing in the cast were Helen Rovell (Elektra), Ellen Rulau, Elouise Truett, Robert Kard, and Jerome Sacks.

The Ansonia Opera Circle presented performances of "Der Rosenkavalier" in the Chapter Room of Carnegie Hall on May 23, 28, and 30. Those who sang leading roles were Pauline Seim, Louise Raquello, Daniel Caruso, Eugene Green, Roxanne Brandt, Helene Erickson, David Black, Mimi Renchner, and Jean Deis. The entire production was directed and played by Fredric Popper.

The Polonia Opera sang Stanislaw Moniuszko's "Halka" at Carnegie Hall on May 24. Leading roles were sung by Marja Foltyn, soprano, and Bogdan Paprocki, tenor.

ORCHESTRAS in New York

New York Chamber Symphony

Town Hall, May 3, 5:30.—Organized for the avowed purpose of performing contemporary music, the New York Chamber Symphony, a new ensemble of about 30 instrumentalists, made its bow with a program that included three new works by young American composers. Mel Powell's "Stanzas", which was commissioned by the ensemble, received its world premiere. Gunther Schuller's "Little Fantasy" and Ned Rorem's Second Symphony were heard for the first time in New York. Stravinsky's "Danses Concertantes", Poulenc's "Le Bal Masqué" and Ibert's "Divertissement" completed the program. Arthur Lief conducted, and Ralph Herbert was the vocal soloist in the Poulenc.

Mr. Herbert sang Poulenc's witty score with the requisite tongue-in-cheek drollery, and the ensemble, under Mr. Lief's knowledgeable direction, played it with delectable spice and rhythmic punch. The same can be said for the performance of Ibert's more sophisticated but no less satirical music. The opening Stravinsky work was given a rather "dead pan" run through, but the playing of the ensemble gained in spirit and cohesiveness as the program progressed.

Mr. Powell's "Stanzas" take seven minutes to perform. Patterned after Webern's tenuous music, though more prosaic and less eerie, they are mere snippets of sound. Mr. Schuller's "Little Fantasy" was, according to a program note, written for children and without being specific was designed to emulate the sounds of nature. Mr. Schuller must have had the sounds heard by spacemen in the outer cosmos in mind. No matter, the "Little Fantasy" is an ingenious piece.

Mr. Rorem's Symphony was the most ambitious and conventional of the new works heard. The opening movement, bustling with vim, vigor and vitality, and the ensuing Tranquillo turned out to be unashamedly lyrical. These are topped off with a jazzily rhythmic finale. The work evidently was designed for popular appeal and, as such, it drew a favorable response.

Mr. Lief, who has had extensive experience as a conductor of musical comedies and as the American guest conductor for the Royal Ballet, the Moiseyev Dance Company, and, currently, the Bolshoi Ballet, revealed a real flair and insight for the music chosen for this concert. —R. K.

Baroque Music Festival Led by Hickok

Walt Whitman Auditorium, May 9.—The first of three concerts of Baroque music under the direction of Robert Hickok was presented by the Brooklyn College music department in its third annual choral festival. The Brooklyn College Chorus sang Monteverdi's harmonically progressive "Laudate Dominum Omnes Gentes"; A. Scarlatti's "Salve Regina", Op. 2, No. 10; Carissimi's "Jephte"; and Marc-Antoine Charpentier's Messe, with alternating organ versets from Couperin's "Messe pour les Paroisses" and "Messe pour les Couvents" interspersed between the sections. Other interjected pieces in the Charpentier Messe were Pierre Dandrieu's "Noël" and Charpentier's own "Élévation"

("O Rex Gentium"), sung by Charles Bressler, tenor, with the evening's organist, Paul Maynard.

The able soloists were Jean Hakes, Janet Wheeler and Donia Adzima, sopranos; Paul Jordan, countertenor; Mr. Bressler and Paul Solem, tenors; and Arthur Burrows, baritone. Especially interesting and rewarding works were the Monteverdi and the better-known "Jephte". Miss Hakes and Mr. Bressler sang the principal parts in a gentle and expressive performance of the Carissimi oratorio. The chorus sang smoothly and accurately under Mr. Hickok's well-disciplined leadership. With the aid of a small number of strings, the atmosphere of the Baroque music was recreated with much success.

In the second program of the series, rarely heard works included seven selections of sacred music by Henry Purcell. The most attractive of these were "In Guilty Night" (Saul and the Witch of Endor), "In the Midst of Life" (first version), and the eight-part chorus "Hear My Prayer O Lord", which had interesting and unusual shifts between major and minor.

Among the other works were Adriano Banchieri's "Jubilato Deo", "Osculetur Me" and the double chorus "Memoriamini Sancti Omnes"; Lodovico Grossi da Viadana's "Exultate Justi", Francesco Cavalli's "Alma Redemptoris Mater", and "Sacred Scenes from the Life of Christ" by Guillaume Bouzignac. Da Viadana's "Montes Gelboe" (David's Lament for Saul and Jonathan), largely in free canonic style, was another notable composition. Janet Wheeler and Arthur Burrows were in excellent voice in a lyrical performance of this work. The 24-voice Chorale was capable and dependable. The soloists and organist were the same as for the first festival concert.

A final concert in the series was given on May 23. The Brooklyn College Chorus and Chorale joined with a chamber orchestra and the festival soloists under Mr. Hickok in a performance of Handel's Utrecht "Te Deum" and works by Purcell, John Blow and Pelham Humphrey. —D. J. B.

Dessoff Choirs Offer Israel in Egypt

Carnegie Hall, May 12.—For their part in celebrating the 200th anniversary of Handel's death, the Dessoff Choirs performed that superb oratorio "Israel in Egypt". Assisted by the Symphony of the Air and conducted by Paul Boepple, they gave a stirring performance. "Israel in Egypt" is not an intimate work. It is rather a large canvas covered with broad lines and vivid strokes of color. The interpretation reflected these characteristics in addition to being marked by enthusiasm and vigor.

Particularly effective were those sections that depict so graphically the various miseries inflicted upon the Egyptians. Perhaps the choir seemed to tire as the evening progressed. And there were reasons. The work is practically one succession of choruses, and due to the weather's unseasonal warmth, the temperature in Carnegie Hall was very uncomfortable.

The evening's soloists were all commendable. Miriam Burton, the soprano, had her most notable mo-

ments with her heroic proclamation of "Sing Ye to the Lord". Betty Allen, contralto, displayed a warm, rich voice, while Leslie Chabay, though his tones were somewhat dry, projected clearly the meaning of his music. Robert Conant, harpsichord, and Bruce Prince-Joseph, organist, also deserve praise. Mr. Boepple's tempos were judiciously chosen, never allowing the music to sag or lag. All in all, this was a fine traditional performance of the work, which has no right to be so overshadowed by "Messiah". —F. M., Jr.

Central Park Concert Ends Handel Festival

May 20.—New York City's Handel Festival was brought to a close with a free concert by the Little Orchestra Society, Thomas Scherman conducting, at the Bethesda Fountain Plaza in Central Park. Some 7,000 people gathered to hear the "Water Music" and the "Royal Fireworks Music" played on a specially constructed platform built across the lower basin of the fountain. Also on the program was the presentation to Newell Jenkins, musical director of the Handel festival, the second annual New York City Music Award. The City's Key of Honor was given to Thea Dispeker, administrative director of the festival. During the concert flower-festooned, illuminated rowboats could be seen on the lake in the background. Fireworks, however, could not be set off during the "Musick for the Royal Fireworks" because of a city regulation.

Mozart Program at Phoenix

Phoenix Theatre, June 1.—A benefit concert for the Phoenix Theatre's

1959-60 season was called "The World of Wolfgang Amadeus Mozart". The distinguished participants included Eleanor Steber, soprano; Gold and Fisdale, duo-pianists; and Newell Jenkins, who conducted the orchestra. The program offered besides music of Mozart excerpts from Reynaldo Hahn's 1925 comedy with music, "Mozart".

Dell Concerts To Give Tales of Hoffmann

Philadelphia.—There will be 18 evening concerts for the Robin Hood Dell season this summer. Beginning on June 22 and continuing through July 30 the Dell will feature in one program Offenbach's "Tales of Hoffmann" with Irene Jordan, soprano; Martial Singher, baritone; Robert Rounseville, tenor; Helen Vanni, soprano; Howard Fried, tenor; and Lester Englander, baritone.

Conductors who will appear with the orchestra throughout the season are Pierre Monteux, Thomas Scherman, Saul Caston, Alfredo Antonini, Alexander Hilsberg, Franz Allers, Vladimir Golschmann, Maurice Levine, Vicente Spiteri, Salvatore Dell'Isola, Alfred Wallenstein and William Smith.

Soloists listed to play are Zino Francescatti, Jorge Bolet, Ella Goldstein, Zvi Zeitlin, Susan Starr, Gina Bachauer, Maryan Filar, Rudolf Serkin and Isaac Stern.

Richard Tucker, Robert Merrill, Elaine Malbin, Brian Sullivan, Jan Peerce, Eartha Kitt, Terry Saunders, Patricia Marand, William Tabbert and Walter Farrell are the season's vocalists.

Three Wednesday morning children programs will also be given.

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Composers Corner

Paul Ben-Haim has been commissioned by the American-Israel Cultural Foundation to compose a violin concerto for the Israeli violinist **Zvi Zeitlin**.

Felix Labunski had his Second Piano Sonata, "Nocturne" for orchestra, "Pastorale and Dance" for Oboe and Piano, and the Mass for Treble Voices and Organ all premiered during the same month.

Barbara Pentland has been commissioned to compose a work for presentation by the Winnipeg Symphony during its 1959-60 season.

Jean Coulthard Adams has been granted a commission of \$1,000 by the Canada Council to compose an orchestral work to be performed by the Vancouver Symphony.

Mabel Daniels' Easter Festival Hymn—the anthem "Salve festa dies" (words by Fortunatus, Sixth century)—had among its many performances those at All Souls Church, New York City, King's Chapel and First Unitarian Church in Boston.

On May 3, in the Karlsruhe Stadts-theater, **Dominick Argento's** ballet "The Resurrection of Don Juan" was given its premiere.

Marvin David Levy has been commissioned by Margaret Hillis, conductor, to compose a Christmas Oratorio, based on W. H. Auden's poem "For the Time Being".

"La Sibila", a ballet set to the Concerto for Piano, Strings and Cymbals by **Carlos Surinach**, will have its premiere at the Spoleto Festival. The same composer's "Paeans and Dances of Heathen Iberia" will have its premiere in Pittsburgh by the American Wind Symphony.

Hugo D. Weisgall will serve during the 1959-60 academic year as visiting professor of music at the Pennsylvania State University.

Salzburg's Archbishop **Andreas Rohrer** has commissioned **Domkapellmeister Joseph Messner** to compose a Festival Mass for the reopening of the Salzburg Cathedral.

Horner Keller's Symphony No. 3 was given a performance by the University-Eugene Symphony Association in Oregon.

Philip Trier's opera "Ethan Brand" was given its world premiere at Lake Forest Academy in Illinois.

"Sourwood Mountain", a one-act folk opera by **Arthur Kreutz**, was presented by the University of Mississippi.

Solomon Pimsleur presented a program of his works at Columbia Uni-

versity, New York. His Nocturne from "Reflective Sonata", Op. 16, had its first concert performance.

"Shabbat Shalom" by **Sholom Secunda** had its world premiere in New York at the Park Avenue Synagogue.

The Los Angeles Chapter of the National Association of American Composers and Conductors awarded a citation of merit to **Jan Popper**, director of the opera workshop at the University of California, for outstanding achievement in the presentation of contemporary and American opera during the 1958-59 season.

John Crawford's "Magnificat" was given its first New York performance at the Church of the Incarnation.

The Swiss composers **Constantin Regamey**, **Jacques Wildberger**, **Rudolf Kelterborn**, and **Vladimir Vogel** had works played at a concert in the Donnell Library in New York.

Cecil Effinger's oratorio "The Invisible Fire" was given in Jacksonville, Fla.

Henry Hewitt was represented in Philadelphia with a concert of his own compositions on June 5.

Walter Piston was awarded a Citation of Merit by the NAACC for his work as a teacher of composition at Harvard University.

Johan Franco has just completed his Christmas Oratorio "The Stars Look Down". The University of Alabama will give the first performance of his woodwind quintet entitled "Canticle".

Henry Kolar's "Memorialis" had its premiere with the San Diego Symphony under **George Barati**.

Ross Lee Finney, professor of composition and composer-in-residence at the University of Michigan, was given leave for the second semester of 1959-60, to permit him to accept appointment as composer-in-residence at the American Academy in Rome.

The first performance of String Quartet 1953 by **William Bayard Carlin**, which won the WQXR String Quartet Prize, was given on April 4 at a broadcast of the WQXR String Quartet.

"Summer Seascape", a work by **Howard Hanson**, had its world premiere on March 10 at a concert of the New Orleans Philharmonic Symphony. The composition was conducted by the composer.

The first performance of **Donald Keat's** First Symphony was presented on April 1 by the Columbus (Ohio) Symphony. The work was conducted by **Evan Whallon**.

Harold Morris' Trio for piano, violin, and cello was performed at Carnegie Recital Hall on April 14 by **Karl and Phyllis Kraeuter** with the composer at the piano. This Trio won the Publication Award of the Society For Publication of American Music.

The American premiere of **Cedric Thorpe Davie's** score for "The Jolly Beggars", a cantata by **Robert Burns**, was given on March 20 at the University of Texas.

George Perle's Quintet for Winds had its first performance on April 8. The work was played by the California Wind Quintet in a broadcast over KPFA in Berkeley, Calif.

Hugh Hodgson's sacred oratorio "Atonement at Golgotha" was given its local premiere in Athens, Ga., on March 5 in the University of Georgia Chapel.

The first American performance of Divertimento for Harmonica and String Quartet by **Gordon Jacob** was given on March 8 on the Camera Three program over CBS Television. The solo part was played by **Larry Adler**.

Milton Babbitt, **John Bovicchi**, **Mark Bucci**, and **Noel Lee** are composers who have received grants from the National Institute and the American Academy of Arts and Letters.

Darius Milhaud has composed a sonata for cello and piano that **Ernst and Marie Friedlander** will give the premiere of at the Vancouver International Festival on July 23.

Roger Sessions is at present working on a Divertimento for Orchestra for the Oregon State Centennial. Mr. Sessions wrote his Fourth Symphony for the Minnesota Centennial.

Bolivian Violinist Wins Brussels Contest

Brussels.—**Jaime Laredo**, 18-year-old Bolivian violinist and recent graduate of the Curtis Institute, has won the 1959 Queen Elisabeth of Belgium International Musical Contest. Second place was awarded to **Albert Markov**, of Soviet Russia, and third place to **Joseph Silverstein**, the only American entrant to reach the finals.

Thirty-seven young violinists representing 18 nationalities assembled in Brussels for the famous contest. Twelve were selected for the finals, in which they had to play one compulsory concerto, one of their own choosing, and a third work of exceptional virtuosity.

The eight other finalists, in the order of winning, were **Vladimir Malinine (USSR)**, **Boris Kouniev (USSR)**, **Georgui M. Badev (Bulgaria)**, **Schmul D. Ashkenasi (Israel)**, **Desmond Bradley (Australia)**, **Agustin Leon-Ara (Spain)**, **Raphal Sobolevsky (USSR)**, **Gerard Kantarjian (United Arab Republic)**, and **Koji Toyoda (Japan)**.

The compulsory concerto was an unpublished one commissioned from **Darius Milhaud**. Called "Concert Royal" and dedicated to Queen Elisabeth, it proved a work of nearly impossible difficulty.

The board of examiners, headed by **Marcel Cuvelier**, manager of the contest, included some of the most eminent violinists of our time: **Yehudi Menuhin**, **David Oistrakh**, **Zino Francescatti**, **Ivan Galamian**, **Joseph Szi-**



Jaime Laredo

geti, **Arthur Grumiaux**, **Philip Newman**, **René Benedetti**, and others.
—**Edouard Moussert**

Young Mr. Laredo was signed for a management contract by **Columbia Artists Management** last April, personal direction of **Judson, O'Neill and Judd**. His future plans include a recital debut in Carnegie Hall next Oct. 19, as well as a recital in Philadelphia. On Dec. 7 he will be soloist with the Philadelphia Orchestra under **Eugene Ormandy**.

Born in Cochamba, Bolivia, on June 7, 1941, Mr. Laredo comes from a family of music-lovers. He began his studies when he was six. His first teacher, **Carlo Flamini**, advised his parents to bring him to the United States to continue his studies. In 1948, he was taken to San Francisco where he worked with **Antonio de Grassi** and **Frank Houser**. In 1953, he went to Cleveland for further study with **Josef Gold**, who later suggested he study with **Ivan Galamian** at the Curtis Institute. He has made numerous public appearances since the age of eight.

Contests

Musical Prize Contest "Queen Marie-Jose". For a work consisting of two violins, viola, cello and voice. Open to composers of all nationalities who have not terminated their 50th year on Jan. 1, 1960. First prize: 7,000 Swiss francs and a performance in Geneva at the "Merlinge Concerts" and Radio - Geneva. Deadline: July 1, 1960. For further information write to Secretariat of the Musical Prize Contest, "Queen Marie-Jose" Merlinge(Gy) Geneva, Switzerland.

Northern California Harpists Association Contest. For a harp solo or a work for harp in a solo capacity in combination with one or more instruments. Prize: \$300. Also a prize of \$50 is offered for an easy or moderately easy harp solo. Open to all composers. Deadline: Jan. 1, 1960. For further information write to **Yvonne LaMothe**, Award Chairman, 687 Grizzly Peak Blvd., Berkeley 8, Calif.

International Frederic Chopin Piano Competition. Open to all pianists. Competition will open Feb. 22, 1960, in Warsaw. First prize will be 40,000 zlotys. Rules and entry forms may be obtained by writing the Polish Embassy, 2640-16th Street, N.W., Washington 9, D. C. Applications must be sent to Warsaw not later than Oct. 17.

Society of Pi Kappa Lambda Contest. Open to residents of the United States for an original chamber opera. Prize: \$1,000. Deadline: March 1, 1960. Inquiries should be

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RITRATTI: Won second place in Swift Symphonic Contest, conducted by Dr. Frederick Stock.

SOLARI: Dawn Mists (Pastoral), Meridian (Toccata-Fugue) The Plane Beyond (Passacaglia), the last named received award from N. Y. Philharmonic Symphony.

PIONEERS (New): Symphonic Folk Saga. Premiered by Pro-Musica Orch. Hans-Jurgen Walther conducting. Tape recorded.

MISSISSIPPI STORY (New): A symphony in folk style representing music of the South. Premiered by Highland Park Sym. Orch. April 24, 1959. William Van Den Berg conducting. Was tape recorded in Germany last year and will be released on records at a later date.

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Kranichstein Music Prize for Piano, Flute and Percussion. For special proficiency in the field of interpretation of modern music, given to musicians up to 30 years of age. Prize: \$239. To be held in Darmstadt, Germany, Aug. 25-Sept. 5, 1959. Inquiries should be made to Stadthauptkasse Darmstadt (Post-schekkonto Frankfurt/Main 26 12 or Stadt-und Kreissparkasse Darmstadt 178) with the marking "Musikpreis 1959".

Theron Kirk, of Laredo, Texas, has won the Knox-Galesburg Symphony's contest for an orchestral composition. The work, titled "Ballet Music" was given its premiere by the orchestra on May 17, with Donn Mills conducting.

Regina Ferber, cellist, and **Mary Ann Gittins**, pianist, are the winners of the Farwell Award sponsored by the Musicians Club of Women of Chicago.

Maria Mastrangelo, a 17-year-old soprano from Brooklyn, has been announced as the recipient of the Metropolitan Opera Guild's 1959 vocal scholarship.

Lillian Shelby, soprano, is the winner of the first annual scholarship in music and drama to be offered by Walter Cohen, owner of the Seven Arts Center in New York City.

Winners of the 1958 Publication Award Contest sponsored by The Composers Press are **A. Louis Scarmolin**, **Robert Wright**, and **Elsa Locker Jones**.

Michel Block, pianist from Mexico City, was chosen the 1959 "Y" Young Artist Contest winner. The award, given by the YMHA, consists of a debut recital in the Kaufmann Concert Hall plus a prize of \$100.

Margaret McConnell, pianist, won first prize of \$300 and an appearance with the Oklahoma City Symphony, in the Bloch Young Artist Award contest.

David Gilbert, student at the Eastman School of Music, won the first annual Samuel Antek Memorial Award for conducting. He won \$100 and an invitation to conduct the New Jersey Symphony next season.

Merrily Ann Schuessler, soprano; **Flora Rheta Roubeshush**, oboist; **Lois Carole Pachucki**, pianist; and **Charles Castleman**, violinist, were the winners of the \$200 awards in the Student Auditions of the National Federation of Music Clubs contest.

For its annual Artist Award LADO presented \$150 to **Michael Rogers**, pianist, and \$500 to **Godfrey Schroth** for its Composition Contest award.

Graham and Mitchell Given ACA Award

Martha Graham and Howard Mitchell were named as the co-recipients of the Laurel Leaf Award given by the American Composers Alliance.

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First Performances in New York

Orchestral Works

Powell, Mel: "Stanzas" (New York Chamber Symphony, May 3)
 Rorem, Ned: Second Symphony (New York Chamber Symphony, May 3)
 Schuller, Gunther: "Little Fantasy" (New York Chamber Symphony, May 3)

Opera

Glanville-Hicks, Peggy: "The Glittering Gate" (YMHA, May 14)
 Handel, George: "Ezio" (Actors' Opera, May 11)
 Harrison, Lou: "Rapunzel" (YMHA, May 14)

Choral Works

Kay, Ulysses: "Phoebus, Arise" (Interracial Chorus, May 19)

Chamber Works

Regamey, Constantin: String Quartet No. 1 (Swiss Program, May 20)
 Shapley, Ralph: String Quartet No. 5; Trio for Violin, Cello and Piano (Wolpe-Shapley Program, May 22)
 Vogel, Vladimir: "Arpiade" (Swiss Program, May 20)
 Wolpe, Stefan: Quartet for oboe, cello, percussion, and piano (Wolpe-Shapley Program, May 22)

Piano Works

Willberger, Jacques: "Quattro pezzi per pianoforte" (Swiss Program, May 20)
 Wolpe, Stefan: "Form for Piano" (Wolpe-Shapley Program, May 22)

Songs

Fine, Vivian: "Valedictions" (Rothschild Foundation, May 11)
 Fuenllana, Miquel: "Los bazos Traygo Cansados" (George Goodman, May 3)
 Goldschmidt, Berthold: "Mediterranean Songs" (Patricia Neway, May 20)
 Hammerschmidt, Andreas: "Audi Domine" (George Goodman, May 3)
 Levy, Marvin David: "In the whitening dawn" "In a Station of the Metro"; "The Fugitive"; "Lullaby at the Manger" (Music in Our Time, May 10)

The award, made for distinguished service to American music, was presented by Robert Ward, president of the Alliance.

Votapek Wins Rudolph Ganz Award

Evanston, Ill.—Ralph Votapek, a junior from Milwaukee in the Northwestern University school of music, and a pupil of Gui Mombaerts, won the Rudolph Ganz Midwest Biennial Award for Pianists.

Mr. Votapek, who is 20, was awarded \$1,000 and several solo appearances. These include a recital in Orchestra Hall, a Saturday evening appearance with the Chicago Symphony, an appearance at the Grant Park concerts in the summer of 1960, and a Sunday afternoon appearance with the St. Louis Symphony.

Other winners of the Rudolph Ganz contest were Mary Sauer, of Kenosha, Wis., who won second place and a \$300 award; Edward Gordon, of Chicago, third place; and Mayne Miller, of Park Ridge, Ill., fourth place. The latter two finalists received \$100.

Three Named As Naumburg Winners

Sophia Steffan, mezzo-soprano; Ralph James Votapek, pianist; and Howard Aibel, pianist, were chosen winners of the 35th annual Walter W. Naumburg Foundation award. Chosen from a field of 50 applicants, the winners will be presented in debut recitals at Town Hall next season.

Lewisohn Stadium Dispute Settled

June 22 will be the opening date of the Lewisohn Stadium concerts this summer. Announcement of the series came with settlement of a contract dispute between Stadium Concerts, Inc., and Local 802, American Federation of Musicians. Following a compromise proposal, the new contract is for two years, with a \$7 weekly raise, 28 concerts in six weeks

this year (instead of the former 30) and 28 concerts in seven weeks next year. The musicians had been asking for a four-concert week this year, because they are committed to playing on two additional days when concerts are rained out.

Leonard Bernstein will conduct the opening concert. Other conductors will be Carlos Chavez, Alfred Wallenstein, Josef Krips, Thomas Scherman, Alexander Smallens, Julius Rudel, and Alfredo Antonini.

Instrumental soloists announced so far are Claudio Arrau, Harold Cone, Gina Bachauer, Dorothy Simpson Smith, Renato Premezzi, Anna Xydis, Henri Deering, and Earl Wild, pianists; John Corigliano, Mischa Elman, Zino Francescatti, Jeanne Mitchell, Michael Rabin, and Joseph Szigeti, violinists; Laszlo Varga and Aldo Parisot, cellists.

Singers will include Robert Rounseville, Irene Jordan, Martial Singher, Helen Vanni, Howard Fried and Andrew Frierson, in a concert version of "The Tales of Hoffmann"; Theresa Greene-Coleman, Nell Rankin, Rudolf Petrak, and Mack Harrell in Beethoven's Ninth Symphony; Graciela Rivera in a Latin-American program; Elaine Malbin and Kurt Baum in a Viennese program; Camilla Williams and Todd Duncan in a Gershwin program; Florence Henderson, Clara Mae Turner, William Tabbert and Jack Russell in a Rodgers and Hammerstein program; Licia Albanese and Richard Tucker in a Puccini program; Mary Curtis-Verna, Miss Turner, Jan Pearce and Robert Merrill in a Verdi program; Eleanor

Steber, Maureen Forrester, Mr. Baum and Nicola Moscona in the Verdi "Requiem"; Mary Judd in a Mendelssohn program. The American Ballet Theatre, with Alicia Alonso and Igor Youskevitch as guest artists, will give a program on June 27.

Three Operas Set For Verona Arena

Verona.—Three operas will be presented at the Arena in Verona this summer. "La Forza del Destino" will open the season on July 23 and be repeated on July 25 and 29 and Aug. 4, 8, and 13. "Il Trovatore" will be given on July 26 and 30 and Aug. 1, 5, 12, and 15. "Faust" will be given on Aug. 2, 6, 9, 14, and 16.

Principal singers will be Rosanna Carteri, Margherita Roberti, Leontyne Price, Antonietta Stella, Fiorenza Cossotto, Adriana Lazzarini, Miriam Pirazzini, Giulietta Simionato, Carlo Bergonzi, Franco Corelli, Gianni Poggi, Renato Capecchi, Ettore Bastianini, Aldo Protti, Ivo Vinco, Antonio Zerbini, Cesare Siepi, and Andrea Mongelli.

Osaka Festival

(Continued from page 3)

The city of Osaka offers unusual opportunities of becoming familiar with Japanese theatre arts as it boasts the finest Kabuki theatre in the country, and has the only Bunraku puppet theatre in Japan. It also has several small halls designed especially for performances of Noh dramas. A number of the artists from abroad, including Stravinsky, took advantage of this opportunity, and after attending Kabuki plays he stated at a press interview that the music had made a strong impression on him and that it would certainly be reflected in some way in his future works.

The International Festival now has an assured future as it has been incorporated as a foundation called the Osaka International Festival Society. It is largely under the control of business interests, and Shin Hory, chairman of board of directors, stated that "the purpose of this Festival Society is to bring once a year to Osaka . . . the finest art of the world and the best of Japan's traditional arts . . . and at the same time to help our country in earning foreign exchange."

Probably in line with this dual purpose the festival events were on a high artistic level, but at the same time the programs were characterized by conservatism in which emphasis was placed on European music of the 18th and 19th centuries. The modern music of Japanese composers in the western idiom was completely omitted and even traditional music was relegated to an insignificant place. It would seem that a festival in which the arts of East and West are brought together on a broad and representative basis is yet to be organized.

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New Recordings

Testament

Strauss, Richard: "Capriccio". Schwarzkopf, Wächter, Gedda, Fischer-Dieskau, Hotter, Ludwig, Christ, Mollo, Troy; the Philharmonia Orchestra, Wolfgang Sawallisch conducting. (Angel 3580 C/L, \$15.94)

For his final opera (Munich, 1942) Strauss chose opera itself as his subject. Using an 18th-century opera parody libretto by Casti, entitled "Prima la musica e poi le parole" ("First the music and then the words"), he and the conductor, Clemens Krauss, devised "A Conversation Piece in One Act" (lasting two hours and a half!) in which a poet and a musician are pitted against each other to win not only the ancient argument as to which is of prime importance in opera, the music or the words, but also the affections of a beautiful young countess who is to render both decisions.

"I do not want to write just another opera", wrote Strauss to his collaborator. "I would like to do something unusual, a treatise on dramaturgy, a theatrical fable". The moot point, further complicated by a Theatre Director who insists that only the staging and the warblings of the singers are of any consequence to the public, is not solved by the young Countess, nor is it solved by Strauss who bows out on an irrelevant line by a servant and thus leaves the whole matter just where he found it and precisely where it still is today. "Capriccio" is a work of considerable musical and theatrical sophisti-

cation. Frothy and conversational on the surface, with many allusions to old music and to other music of the composer's own, it also is poignant and often sharply penetrating in its ironic examination of the foibles, vanities and cynicisms of the people of the theatre as well as the people who go to the theatre. Only a few years from his death, Strauss had learned his lessons well, and his "treatise", for all its graciousness of style and tongue-in-cheek diplomacy, is a hard-hitting document.

"I can do no better", said Strauss after the first performance. Posterity may agree that he was right.

The performers could hardly have been better chosen. Elisabeth Schwarzkopf is a sweet-voiced, prettily troubled Countess in contrast to the cynical, frankly bourgeois portrayal of her brother by Eberhard Wächter. Nicolai Gedda and Dietrich Fischer-Dieskau, as the musician and the poet respectively, not only sing beautifully but bring the utmost finesse to their passionate declarations for the lady on one hand and for their feuding arts on the other. Symbolically, the lady and art are one in their minds.

The extraordinary dramatic skill of Hans Hotter, which seems somehow to be even more effective in recording than in person, makes an unexpectedly dominant figure of the Theatre Director. Christa Ludwig, as Clarion, the actress, and the rest of the cast sustain the high level of performance set by the principals and by the conductor, Mr. Sawallisch, who keeps the big orchestra within discreet dynamic limits, thus permitting complete intelligibility of the text.

—R. E.

Woodwind Delights

The Virtuoso Oboe. Cimarosa (arr. Benjamin): Concerto for Oboe and Strings. Handel: Concerto in G minor for Oboe and Strings. Haydn: Concerto in C major for Oboe and Orchestra. Albinoni: Concerto in B flat major for Oboe and Strings, Op. 7, No. 3. André Lardot, oboe. Chamber Orchestra of the Vienna State Opera, Felix Prohaska, conductor. Herman Nordberg at the cembalo. (Vanguard VRS-1025, \$4.98).

Concertos for Woodwinds. Leclair: Oboe Concerto in C major, Op. 7, No. 3. Pierre Pierlot, oboe. Jean-Marie Leclair Instrumental Ensemble, Jean-François Paillard conducting. Blavet: Flute Concerto in A minor. Jean-Pierre Rampal, flute. Leclair Ensemble, Paillard conducting. Corrette: Concerto in D major for Four Bassoons and Harpsichord ("The Phoenix"). Paul Hongne, Raymond Droulez, André Sennedat, and Ange Maugendre, bassoons; Anne-Marie Beckenstein, harpsichord. Corrette: Concerto in G major for Three Flutes and Organ, Op. 3, No. 6. Jean-Pierre Rampal, Robert Hériché and Christian Lardé, flutes; Marie-Claire Alain, organ. (Westminster XWN 18694, \$4.98).

A delight to the ear, the imagination, and the mind are these recordings of works for woodwinds by various 18th-century composers. Once again, one must salute the advent of LP recording as an event of the utmost importance in our time, in its

exploration of a long-neglected repertoire. To be able to hear on one's own home a piece for four bassoons and harpsichord by Corrette or an Albinoni oboe concerto is a luxury that would have been undreamed of, 30 years ago.

Perhaps "virtuoso" oboe was not the happiest title for the Vanguard album which displays the distinguished artistry of the oboist André Lardot and of the Vienna State Opera Chamber Orchestra under Felix Prohaska. It is true that Mr. Lardot performs prodigies of technique in these impeccable performances, but the emphasis is always upon music in these works. The era of the showpiece in the shoddy sense was still happily distant when this lovely music was written.

Purists will raise their eyebrows at the inclusion of the concerto which Arthur Benjamin has fashioned from melodies by Domenico Cimarosa, but if they will listen with open minds, they can lower their eyebrows immediately. For the tunes are exquisite, and Mr. Benjamin has performed his task of arrangement and formal plan with great tact. The Handel concerto is the only one that is at all familiar, and even this is a rarity on programs.

Whether Haydn wrote the concerto attributed to him here has not been established, as the album notes point out. But the music is vigorous and charming, whoever wrote it, and Haydn would not have been ashamed to have it credited to him. At first hearing, I felt sure that he was not the composer, but now I am in a state of refreshing uncertainty about it. The wonderful concertos of Tommaso Albinoni are now being unearthed and recorded on a large scale. To those who make his acquaintance through this work I recommend an exploration of the catalogues for the others available before the recordings become collector's items.

French woodwinds, like French wine and French food, are incomparably delicious. This Westminster album abounds in good things, and the prospective purchaser should be admonished that it is not a collection of historical curiosities but of very lovely music.

Jean-Marie Leclair is still underrated by historians and neglected by performers and public. For generations he was known only through the violin works, usually played in impure versions. This Concerto in C major, Op. 7, No. 3, is not, strictly speaking, an oboe concerto. Leclair wrote his Opus 7 for violin, but this work bears the note: "the solo part may be played on the flute or on the oboe". The important fact is that it suits the oboe perfectly, and Mr. Pierlot plays it with reedy, beautifully shaded tone and grace, with sensitive collaboration from Mr. Paillard and the ensemble.

The concerto by Michel Blavet is amazingly powerful music. Born at Besançon in 1700, Blavet went to Paris (as all good Frenchmen do) and died there in 1768, celebrated as a flutist as well as a composer. He visited the Prussian court (Frederick the Great was the most illustrious royal amateur of the flute in Europe) and this may account for the fact that the manuscript of his only surviving concerto is in Germany, at the Badische Landesbibliothek in Karls-

ruhe. If those which have disappeared were as good as this one, the loss is tragic. Jean-Pierre Rampal, one of France's best flutists today, revels in his opportunities and the orchestra vies with him.

Michel Corrette was organist of the Grand Collège des Jésuites de la rue St. Antoine in Paris as well as in the service of the Duc d'Angoulême. He wrote much of his music for pupils. Corrette lived for almost 100 years (from 1709 until 1795) and his output was enormous. The Concerto for Four Bassoons is not, let me repeat, merely a curiosity. It is charming music and a constant titillation to the ear. The playing is all velvet and animation. Also beguiling is the Concerto for Three Flutes. We turn from the dark, rich brush strokes of the bassoons to silvery arabesques in this work.

—R. S.

Golden Jubilee

Andres Segovia Golden Jubilee. Andres Segovia, guitar. With the accompaniment of Rafael Puyana, harpsichord, in one work, and of the Symphony of the Air, Enrique Jorda conducting, in two others. (Decca DL 9995, 9996, 9997, \$14.94)

Very few artists of our time enjoy the universal admiration, affection, and respect that have marked the career of Andres Segovia, who is celebrating the 50th anniversary of his first public concert. Like Wanda Landowska (who has done for the harpsichord what Segovia has done for the guitar), this marvelous Spanish artist would have stamped his genius upon whatever instrument he chose. But his flawless and poetic artistry is doubly exciting because it comes to us in an unfamiliar form, on an instrument which had sunk from its once universal esteem to neglect and abuse.

It was a happy idea of Decca to issue this Golden Jubilee album, and it has been wisely planned and handsomely executed. The works chosen reveal many different facets of Segovia's art—his exquisite taste and loftiness of spirit in classical works, his unbelievable virtuosity and resources of color in the music written for him by contemporary composers, his wide range of musical interest.

The three disks in this album bring us a Prelude and Allegro by Santiago de Murcia (17th-18th centuries); the Studies Nos. 1 in C, 9 in A minor, and No. 20 in C, and Two Minuets by Fernando Sor (18th-19th centuries); a Passacaglia and a Gigue and Gavotta by Ludovico Roncalli (17th century); and, of more modern vintage, the Sonata "Homage to Boccherini" by Mario Castelnuovo-Tedesco; the Fandango, for solo guitar, and the "Fantasia para un gentilhombre", for guitarist and orchestra, by Joaquín Rodrigo; the Spanish Dance No. 10 in G by Enrique Granados; an arrangement by the Mexican composer Manuel Ponce of a Prelude for Lute by Sylvius Leopold Weiss (17th-18th centuries) for guitar and harpsichord; Ponce's own Allegro in A major from his Sonata No. 1 for Guitar, and his "Concierto del Sur", for guitar and orchestra; Federico Moreno Torroba's "Pièces caractéristiques"; Oscar Esplá's "Antano"; Segovia's arrangement of "The Old Castle" from Mussorgsky's "Pictures at an Exhibition" and

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Segovia's Study; Albert Roussel's "Segovia", which Segovia played at his Paris debut in 1924; Alexandre Tansman's Three Pieces for Guitar; and Miguel Llobet's transcription of one of Granados' Tonadillas. The last side ends with a message from Segovia, so that his admirers can hear his voice. —R. S.

STEREO

Angel Reissues

Angel Records has been issuing in the past few months stereophonic recordings of many of its releases that have been available previously. Among these is the admirable performance of Mozart's "The Abduction from the Seraglio" (S 3555 B/L). Conducted by Sir Thomas Beecham, the singers include Lois Marshall, Ilse Hollweg, Leopold Simoneau, Gerhard Unger, Gottlob Frick, and members of the Beecham Choral Society. The orchestra is the Royal Philharmonic. Quarrel as one may with some of Sir Thomas' rearrangement of a few of the arias, the interpretation remains a delight. Stereo adds more fullness of sound, though the monophonic version stands up excellently.

Sir Thomas conducts Liszt's "Psalm XIII" (Walter Midgley, tenor) and Brahms's "Song of Destiny" and the "Academic Festival Overture" in another Angel release (S 35400). The orchestra is again the Royal Philharmonic, and the Beecham Choral Society also participates. Little difference can be noticed between the monophonic and the stereophonic versions of the Liszt (sung in English), and to tell the truth neither recording is particularly brilliant. Both Brahms works sound more spacious in stereo than in monophonic. This is the only recording listed in the current Schwann catalog of the "Song of Destiny", but its worth is diminished, considering that it is sung in English.

Otto Klemperer has won great respect for his recent recordings of Brahms and Beethoven. The reasons are clearly apparent after hearing his interpretations of several works of Brahms—Symphony No. 2 and the "Tragic Overture" (Angel S 35532), and Symphony No. 3 and the "Academic Festival Overture" (Angel S 35545). On the other hand his treatment of two Mozart symphonies—Symphony No. 25, in G minor, and Symphony No. 40, in G minor (Angel S 35407)—seems too heavy handed. The orchestra in all of these recordings is the Philharmonia.

Dohnanyi's old-fashioned and te-

dious Variations on a Nursery Theme and Piano Concerto No. 2 can be considered to have authoritative (and also lively) treatment on Angel S 35538, since the composer himself is the soloist. The Royal Philharmonic is the orchestra, with Sir Adrian Boult the conductor. —F. M., Jr.

Puccini's West

Puccini: "The Girl of the Golden West". Renata Tebaldi (Minnie), Mario Del Monaco (Dick Johnson), Cornell MacNeil (Jack Rance), Giorgio Tozzi (Jake Wallace), chorus and orchestra of the Accademia di Santa Cecilia of Rome, conducted by Franco Capuana (London OSA 1306, \$17.94)

Belasco's famous melodrama, on which Puccini's opera is based, is neither recent enough to seem vital nor old enough to have the charm of a period piece. (A recent revival in New York of the play was a failure.) Today in America it can only seem an absurd, artificial caricature of the early West. As a theatre piece it becomes even odder when wedded with the typical Puccinian melodies, so Italianately sentimental, and Puccinian harmonic color, which makes the American Indian brother to the Japanese Cio-Cio-San and the Chinese Turandot.

So it is not strange that the "Girl", which had its world premiere at the Metropolitan Opera in 1910, should fail to find a steady public in this country. (It will be done at Red Rocks near Denver this summer.) Yet if the score fails as a whole, it has many pages that should appeal to lovers of other Puccini operas. Minnie's theme has a passionate surge of considerable seductive power, and the first-act duet for Minnie and Johnson is quite touching and tender.

More than anything else the work provides ideal roles for singers blessed with beautiful voices. Miss Tebaldi is at her best, as Minnie, suggesting the woman's sweet innocence in the lesson scene and her ardor in the more dramatic exchanges; and her voice rides the curving melodies with all its wonted golden glamor. Mr. Del Monaco is sturdily and stolidly effective as the outlaw. Mr. MacNeil, as the Sheriff, manages to sound sullen and villainous, despite the mellow richness of his superb voice, and Mr. Tozzi makes an exceptionally appealing figure of the vagabond-minstrel. Franco Capuana leads an eloquent performance.

The resources of stereophonic sound are used dramatically in this recording, with the movement of the characters from one part of the stage to another clearly suggested.—R. A. E.



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After the concert by the Stuttgart Chamber Orchestra for the Bergen County Civic Music Association, N. J., Karl Munchinger, conductor, meets members of the organization. From the left: C. W. Floyd Coffin, president; Mr. Munchinger; Mrs. G. T. Lewis, vice-president; and G. T. Lewis

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Orchestra Survey

(Continued from page 14)

ances this year when he is in first place. Barber placed first last year, receiving 36 performances, Copland being second with 29. This year the latter's total was 27. It is also sad to note that no American work received more than 9 performances, and the only work to receive this number was Gershwin's "An American in Paris". Several works were played 8 times by the orchestras surveyed — Copland's "Appalachian Spring", Harris' Third Symphony, and Foss's "Symphony of Chorales".

Considering the contemporary foreign composers, Stravinsky would not do nearly so well (54 performances), if it were not for his "Firebird" (22 performances) or "Petrouchka" (9 performances). Ten performances of Walton's Partita, 2 of "Belshazzar's Feast", and 13 of his Violin Concerto were the reason for Walton placing second. Because Shostakovich's Fifth Symphony was heard 11 times he placed third.

A word about the following list. The numeral following the composer's name indicates the number of his works performed. The percentage of American works is in parenthesis.

Orchestras Surveyed

Atlanta Symphony, Henry Sopkin. 48 works. 36 composers. Mozart—5; Brahms—3. (8%)
 Baltimore Symphony, Massimo Freccia. 44 works. 30 composers. Beethoven—7; Debussy, Mozart—3. (7%)
 Boston Symphony, Charles Munch. 78 works. 43 composers. Beethoven, Brahms—7; Berlioz—5. (15%)
 Buffalo Philharmonic, Josef Krips. 40 works. 24 composers. Wagner, Brahms—5; Beethoven—4.
 Chicago Symphony, Fritz Reiner. 123 works. 61 composers. Beethoven—12; Wagner—9; Bartok, Brahms—5. (5%)
 Cincinnati Symphony, Max Rudolf.

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In the lists of new works the dates of the World Premieres (WP) and United States Premieres (USP) are given whenever possible. In some cases, the information was not available and performances may have been premieres, although they are not indicated as such.

NEW AMERICAN WORKS

Bejarian, Grant: "Diversion for Orchestra" (New York, Apr. 12, 1959)
 Elfinger, Cecil: Symphonic Prelude, D Major (WP, New York, Apr. 12, 1959)
 Fetter, Paul: "Contrasts for Orchestra" (WP, Minneapolis, Nov. 7, 1958)
 Foss, Lukas: "Symphony of Chorales" (WP, Pittsburgh, Oct. 24, 1958)
 Galuro, Kenneth: Elegy (WP, New York, April 2, 1959)
 Gastyne, Serge de: "Atala" (WP, Houston, Nov. 3, 1958)
 Haines, Edmund: Concertino for Seven Solo Instruments and Orchestra (WP, Oklahoma, Jan. 13, 1959)
 Hanson, Howard: "Summer Seascape" (WP, New Orleans, Mar. 10, 1959)
 Hausermann, John: "Eclogue Romanesque" from two Pieces for Orchestra, Op. 27 (WP, Cincinnati, Apr. 3, 1959)
 Le Montaine, John: Piano Concerto (WP, Washington, Nov. 25, 1958)
 Lees, Benjamin: Symphony No. 2 (WP, Louisville, Dec. 3, 1958)
 Mills, Charles: "Crazy Horse Symphony" (WP, Cincinnati, Nov. 28, 1958)
 Peterson, Wayne: "Free Variations for Orchestra" (WP, Minneapolis, Oct. 25, 1958)
 Riegger, Wallingford: Variations for Violin and Orchestra (Louisville, Apr. 1, 1959)
 Roehberg, George: Symphony No. 2 (WP, Cleveland, Feb. 26, 1959)
 Rogers, Bernard: "Africa, Symphony in Two Movements" (WP, Cincinnati, Jan. 30, 1959)
 Rorem, Ned: Symphony No. 3 (WP, New York, Apr. 16, 1959)
 Russo, William: Symphony No. 2 "Titans" (WP, New York, Apr. 16, 1959)
 Stevens, Halsey: "Symphonic Dances" (WP, San Francisco, Dec. 10, 1958)
 Van Vactor, David: Symphony No. 2 (WP, Pittsburgh, Apr. 3, 1959)
 Vincent, John: "Symphonic Poem after Descentes" (WP, Philadelphia, Mar. 20, 1959)
 Waldrop, Gid: "20th Anniversary Fanfare" (WP, San Antonio, Oct. 18, 1958)
 Yardumian, Richard: Chorale Prelude on Plain Song "Veni, Sancte Spiritus" (WP, Philadelphia, Apr. 3, 1959)

80 works. 56 composers. Mozart—6; Beethoven—5; Strauss, J.—4. (11%)
 Cleveland Orchestra, George Szell. 87 works. 46 composers. Beethoven—8; Mozart—6; Brahms, Handel, Haydn—4. (7%)
 Dallas Symphony, Paul Kletzki. 64 works. 34 composers. Bach—12; Beethoven—5; Mozart, Brahms—4. (3%)
 Denver Symphony, Saul Caston. 62 works. 33 composers. Mozart—8; Wagner—6; Brahms—5. (5%)
 Detroit Symphony, Paul Paray. 78 works. 46 composers. Mozart—9; Beethoven, Wagner—5; Bach—4. (8%)
 Duluth Symphony, Hermann Herz. 28 works. 18 composers. Wagner—8; Beethoven—3. (4%)
 Hartford Symphony, Fritz Mahler. 26 works. 24 composers. Berlioz, Strauss, R.—2. (12%)
 Honolulu Symphony, George Barati. 28 works. 23 composers. Purcell—3. (11%)
 Houston Symphony, Leopold Stokowski. 65 works. 43 composers. Beethoven, Tchaikovsky—4; Wagner, Puccini, Bach—3. (8%)
 Indianapolis Symphony, Izler Solomon. 55 works. 30 composers. Bach—10; Brahms—5; Beethoven, Mozart—4. (11%)
 Kansas City Philharmonic, Hans Schwieger. 35 works. 25 composers. Strauss, R.—4; Wagner, Tchaikovsky—3. (9%)
 Los Angeles Philharmonic, Eduard van Beinum. 57 works. 37 composers. Beethoven—6; Brahms, Mozart—4; Strauss, R., Stravinsky—3. (2%)

OTHER NEW WORKS

Albeniz, Isaac: Piano Concerto, Op. 78 (WP, Tucson, April 7, 1959)
 Angyal, Laszlo: "Valse Macabre" (WP, Philadelphia, Sept. 26, 1959)
 Arnold, Malcolm: "Tam O'Shanter Overture" (USP, Detroit, Dec. 11, 1958)
 Aubert, Louis: Excerpts from the Ballet "Cinema" (USP, Detroit, Apr. 2, 1959)
 Bellini, Vincenzo: Mass for four solo voices, chorus, and orchestra (USP, Tucson, Feb. 24, 1959)
 Ben-Haim, Paul: "The Sweet Psalmist of Israel" (USP, New York, Apr. 23, 1959); "To the Chief Musician" (WP, Louisville, Oct. 28, 1958)
 Berlioz, Jacques: "Van Riebeeck" Symphony (USP, Detroit, Jan. 29, 1959)
 Casella, Alfredo: Concerto for Strings, Piano, Timpani, and Percussion, Op. 69 (USP, Dallas, Jan. 26, 1959)
 Egge, Klaus: Symphony No. 3 ("Louisville Symphony") (WP, Louisville, Mar. 4, 1959)
 Expla, Oscar: "Sonata del Sur" (USP, San Francisco, Mar. 18, 1959)
 Hartmann, Karl: Symphony No. 6 (USP, Philadelphia, Mar. 27, 1959)
 Hindemith, Paul: "Pittsburgh Symphony" (WP, Pittsburgh, Jan. 30, 1959)
 Holmboe, Vagn: Symphony No. 7 (USP, Hartford, Nov. 5, 1958)
 Jolivet, Andre: "Symphonie de Dances" (USP, Cleveland, Jan. 8, 1959)
 Liebermann, Rolf: "Geigy Festival Concerto" (USP, Cleveland, Mar. 19, 1959)
 Lopatnikoff, Nikolai: "Variazioni Concertanti", Op. 38 (WP, Pittsburgh, Nov. 7, 1958); "Music for Orchestra", Op. 39 (WP, Louisville, Jan. 14, 1959)
 Lutostawski, Witold: Concerto for Orchestra (WP, Cleveland, Dec. 4, 1958)
 Martinu, Bohuslav: "Estampes" (WP, Louisville, Feb. 4, 1959); "The Parables" (WP, Boston, Feb. 13, 1959)
 Muravlyev, Alexei: "Legend of Azor Mountain" (USP, Houston, March 30)
 Parios, Odeon: "Ein Gev" Symphonic Fantasy (USP, Kansas City, Jan. 6, 1959)
 Prokofiev, Sergei: "Suite of Waltzes", Op. 110 (USP, Kansas City, Dec. 2, 1958)
 Saeverud, Harald: "Minnesota Symphony", Op. 40 (WP, Minneapolis, Oct. 18, 1958)
 Sheriff, Noam: "Festival Prelude" (USP, Pittsburgh, Oct. 31, 1958)
 Tcherenbin, Alexander: Symphony No. 4 (WP, Boston, Dec. 3, 1958)
 Zafred, Mario: Symphony No. 4 "In Honor of the Resistance" (USP, New York, Oct. 30, 1958)
 Zimbalist, Efrem: Piano Concerto in E flat (WP, New Orleans, Feb. 19, 1959)

Louisville Orchestra, Robert Whitney. 31 works. 20 composers. Bach—9; Beethoven—3. (6%)
 Minneapolis Symphony, Antal Dorati. 63 works. 34 composers. Beethoven—8; Mozart—6; Brahms, Strauss, Wagner—4. (13%)
 Nashville Symphony, Guy Taylor. 25 works. 23 composers. Mozart, Brahms—2. (20%)
 National Symphony, Howard Mitchell. 64 works. 41 composers. Bach—11; Beethoven—6; Brahms—5. (13%)
 New Orleans Philharmonic, Alexander Hilsberg. 61 works. 40 composers. Beethoven—8; Tchaikovsky—5; Mozart—3. (11%)
 New York Philharmonic, Leonard Bernstein. 118 works. 70 composers. Beethoven—7; Handel—6; Ravel, Brahms, Bach—5. (23%)
 Oklahoma City Symphony, Guy Fraser Harrison. 50 works. 30 composers. Puccini—7; Handel, Brahms—4; Beethoven—3. (8%)
 Philadelphia Orchestra, Eugene Ormandy. 110 works. 61 composers. Bach—7; Beethoven, Brahms, Tchaikovsky—6; Ravel, Wagner—5. (10%)
 Pittsburgh Symphony, William Steinberg. 68 works. 39 composers. Beethoven—13; Brahms—6; Mozart—5. (6%)
 Rochester Philharmonic, Theodore Bloomfield. 48 works. 33 composers. Mozart—4; Beethoven, Brahms, Ravel—3. (4%)
 St. Louis Symphony, Edouard Van Remoortel. 68 works. 35 composers. Mozart—8; Tchaikovsky, Brahms, Beethoven—5; Bach, Gershwin—4. (16%)
 San Antonio Symphony, Victor Ales-

sandro. 63 works. 42 composers. Bach—10; Tchaikovsky, Beethoven, Mozart, Strauss, R., Verdi—3. (11%)

San Francisco Symphony, Enrique Jorda. 62 works. 38 composers. Beethoven—9; Wagner—7; Mozart—4. (6%)
 Seattle Symphony, Milton Katims. 46 works. 38 composers. Beethoven; Mozart—3. (7%)
 Tucson Symphony, Frederic Balazs. 25 works. 22 composers. (16%)
 Tulsa Philharmonic, Vladimir Golschmann. 46 works. 28 composers. Verdi—6; Wagner, Mozart—4; Beethoven, Bizet—3. (11%)
 University of Miami Symphony, John Bitter. 42 works. 31 composers. Mozart—4; Tchaikovsky, Debussy—3. (7%)
 Utah Symphony, Maurice Abravanel. 31 works. 22 composers. Beethoven—6; Brahms—4. (19%)

Two El Paso Groups Stage Operas

El Paso, Texas.—Two local opera companies, both organized within the past year, presented standard works in May—"Carmen", given by Southwest Opera in Liberty Hall, and "Il Trovatore", by College-Community Opera at Texas Western College.

"Carmen", given May 2 and 4, featured in the performance a group of French soldiers now training at Ft. Bliss. Under the direction of Orthella Hughes, the performance was satisfactory as a home-grown effort, with Madlyne Guthrie singing well as Carmen, William Fairley as Don José, Arlene Woodburn taking the bulk of vocal-acting honors as Micaëla, and John Swingle as Escamillo.

Three performances of "Trovatore" were given May 14-16, with two casts. In the "professional" cast, Luque Molina of the Instituto Nacional de Bellas Artes, Mexico City, sang opulently as Manrico. His voice was full-bodied, well placed and controlled, and his acting convincing. Adela Semon's Leonora was rich in vocal quality; Charles Woodul as the Count and Morten Leonard as Ferrando also were outstanding. Ellen Jayne Maris was an indecisive Azucena in vocal quality. E. A. Thormodsgaard, college music department head, conducted, using closed-circuit TV for the backstage chorus.

Next season, the College-Community Opera will give "Rigoletto" with the El Paso Symphony in its concert series, with Igor Gorin in the title role.

The Texas Western College 60-piece Symphony gave its first concert on April 29, under the direction of Abraham Chavez, Jr. He is assistant conductor of the El Paso Symphony, most of whose principals are also in the college orchestra. —Nancy Miller

Godes To Make Extended Alaskan Tour

A five-week tour of Alaska next February and March will be a feature of Herman Godes' 1959-60 season. A heavily booked tour of the United States and Canada from October to next January will precede the trip to the 49th state. Beginning in mid-March, he will play in such European cities as London, Amsterdam, The Hague, Copenhagen, Stockholm, Oslo, Helsinki, Vienna, Milan, Zurich, and many places in Germany. Recitals, orchestral appearances, and broadcasts are scheduled. Negotiations for a tour of Israel in May 1960 are under way, and he will return to the United States in June of that year.

RECITALS in New York

Baroque Sonatas

Carnegie Recital Hall, May 2.—Some rarely performed sonatas by Handel, Bach and Jean-Marie Leclair were featured in this Norman Seaman Twilight Concert given by Anabel Hulme Brieff, flute; Igor Kipnis, harpsichord, and Joan Brockway, cello.

Mr. Kipnis, a newcomer to local audiences, figured in all six selections on the program, and was heard as soloist in two Handel keyboard works: the Suite in B flat major and the Suite No. 11, in D minor. Both are exceptional works. The former contains the air which Brahms made famous in his set of Variations on a Theme by Handel. Handel wrote five variations himself, but they seem tame and uninspired when compared with Brahms's imaginative development. In the Suite No. 11 is heard a Sarabande which every student of piano has come across at one time or another. These suites are altogether delightful, full of melody, laced with chromatic passages, and stamped with Handelian elegance. The soloist was enthusiastically received for his fine interpretations.

Miss Brieff, a popular ensemble player, and Miss Brockway joined Mr. Kipnis in the other Handel offering as well as the lovely Bach Sonata No. 7, in G minor, and Leclair's Sonata No. 7, in G, Op. 9. Miss Brieff had important roles in these works, while it fell to Miss Brockway to reinforce the other instruments. The performances were highly accomplished. One could hardly ask for more mellifluous tones than the ones Miss Brieff produces. A most satisfactory concert. —W. L.

100 Strings and Joni James

Carnegie Hall, May 3.—More than 2,000 fans of the popular singer, Joni James, poured into Carnegie Hall on a warm Sunday evening to hear a program of songs which Miss James has made famous.

With the Symphony of the Air (brass and woodwinds, as well as strings) playing some elaborate arrangements, Miss James was enthusiastically acclaimed for her wistful, intimate interpretations of "Your Cheating Heart", "Why Don't You Believe Me", "There Goes My Heart", and more than 20 others. Miss James's husband, Acquaviva, was the hard-working conductor. In fact, with such large resources—there was a chorus in addition to the out-sized orchestra—it was sometimes difficult to hear Miss James over the microphones. —W. L.

George Goodman . . . Bass-Baritone

Town Hall, May 3, 2:30.—The 1958-59 winner of the annual "Joy in Singing" competition is a graduate of the Manhattan School of Music. Mr. Goodman has taken a number of prizes, including the Marion Anderson Award and the John Hay Whitney Grant. He has concertized throughout Europe and has toured this country as soloist with the Jubilee Singers.

From the beginning of his Town Hall recital—the prize for his winning of the competition—Mr. Goodman impressed his listeners with a voice that was strong and secure throughout its range. And he chose

a program of interest with which to display his vocal gifts and his ability for dramatizing the music. There were seldom-heard arias from "Tolomeo" by Handel and from Lully's "Alceste"; three Brahms lieder; two superb songs by Karl Loewe; a motet, "Audi Domine" by a 17th-century German, Andreas Hammerschmidt; four Duparc songs; and four Afro-American folk melodies.

Ranging over many styles and periods, Mr. Goodman was never at a loss to make the music interesting. He has the ability to communicate the



George Goodman

meaning of a song, and the unusually large audience gave resounding evidence that it appreciated his efforts. —W. L.

Umecko Shindo . . . Contralto

Carnegie Recital Hall, May 3.—Miss Shindo, making her American debut, was heard in a program which included works of Handel, Mozart, Brahms, Wolf, and Fauré, as well as representative American and Japanese groups. She displayed a large voice of excellent quality, particularly in the middle register, and sang with intensity and musical conviction. Her main problems at present are a certain lack of color and a tendency toward throatiness in the lower register. Sensitive accompaniments were provided by Alexander Alexay. —A. D.

Concert Artists Guild

Town Hall, May 5.—An all-Handel program was presented by the Concert Artists Guild in co-operation with the City of New York Handel Festival and Town Hall. Nancy Cirillo and Dorothy Happel, violinists, with Morey Ritt, pianist, gave a finely balanced and well-controlled performance of the Trio Sonata in G major, Op. 5, No. 4. The playing was graceful and blithe in spirit. Miss Cirillo and Mr. Ritt collaborated also in a reading of the familiar Violin Sonata No. 4 in D major which recreated moods well—the slow movements dignified, the allegros lively and songful.

Martina Arroyo, soprano, with Miss Happel (violin obbligato) and Stanley Sonntag at the piano, was heard in arias from "Serse" and "Otto" and in "Meine Seele hört im Sehen". Singing with commendable mastery of style, she was flexible and well-sustained of voice, her tone quality lustrous if a little hard.

Arias from "Julius Caesar", "Agripina", "Semele", and "Admeto" were capably sung by Raymond

Michalski, bass, with Edward Marks accompanying. Vocally he was sturdy and somewhat grainy in quality, though otherwise pleasing.

Olegna Fuschi made a strong impression in playing the Suite in E minor. Unusually keen musical acumen, transparency of texture, bright lyricism, accurate timing, and musical comprehension were among the attributes of this pianist. Hugh Matheny, oboist, and Richard Syracuse, pianist, performed the Sonata in G minor, Op. 1, No. 2. The executants were skillful, the performance smooth but earthbound. —D. J. B.

Music in Our Time

Kaufmann Concert Hall, May 10.—The participating composers at this final concert in this season's series were Marvin Levy and Douglas Moore. Mr. Moore was represented by two early works, "The Ballad of William Sycamore" (a setting of Stephen Vincent Benet) and "Come Away Death", from the unaccompanied songs for Shakespeare's "Twelfth Night".

The ballad was composed while Mr. Moore was studying with Nadia Boulanger in Paris in the 1920s, as a sort of reaction to his rigid training, as he put it. It was eloquently performed by Marvin Hayes, bass-baritone; Martin Orenstein, flute; Davis Shuman, trombone, and Douglas Nordli, piano. Americana was fresh and new in those days, and this music, for all its obviousness and patchiness of texture, shows a genuine lyric gift and instrumental adventurousness. The Shakespeare music was composed for a new, young theatre group, which, of course, had no money for instrumentalists. It is written in broad ballad style rather than as an Elizabethan period imitation. Mr. Hayes sang it almost like a Spiritual, with great warmth and conviction.

Mr. Levy's works were of recent origin—an aria from his opera "The Tower", "In the whitening dawn", in its first New York performance; two songs, both world premieres, "In a Station of the Metro" (Ezra Pound), and "The Fugitive" (Helen Neville); and the Lullaby at the Manager from Mr. Levy's new Christmas Oratorio "For the Time Being" (W. H. Auden), also a premiere.

Despite its lengthiness and the lack of orchestral color, the lullaby revealed a fine sense of melodic shape and mood. "The Fugitive" was compelling, though lack of clarity in the delivery of the complex poem (about a schizophrenic) made it baffling to follow. Maria Ferriero has a powerful, dramatically responsive soprano voice, but it was spread in top phrases and she sacrificed word to tone unnecessarily. Carl Davis was the cautious accompanist.

Luigi Dallapiccola's harmonically and contrapuntally fascinating Due Studi for Violin and Piano were superbly played by Max Pollikoff and Mr. Nordli. They were joined by George Finckel, cellist, for the best performance of Aaron Copland's "Vitebsk" that I can remember hearing.

The concert closed with a devoted performance of Bartok's Sonata for Two Pianos and Percussion by Leonid Hambro and David Shapiro, pianists, and Richard Koff and Stanley Koor, percussionists. —R. S.

Elizabeth B. Guy . . . Soprano

Carnegie Recital Hall, May 11 (Debut).—Elizabeth Benson Guy was born in Nova Scotia, Canada, and has appeared throughout Canada both in recitals and operatic performances. Opening her program with two Bach arias, with flute obbligato played by Claude Montoux, Miss Guy revealed a voice that was modest in its capabilities but which nevertheless was supported by an innate lyricism and love for the music. These qualities became more evident as Miss Guy sang a group of Schubert songs, where she further demonstrated her ability to approach each song with thoughtful and mature insight.

The highlight of the program was Miss Guy's singing of four Elizabethan songs, particularly "Come heavy sleep" by John Dowland and an anonymous song "Cloris sigh'd". These types of songs, so deceptively simple, need a singer who can project their wonderfully expressive lines without becoming pretentious or mawkishly sentimental. Miss Guy sang them as they should be done and did not for a moment interject any quality that could so easily mar them. (Continued on page 28)

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RECITALS in New York

(Continued from page 27)

For the remainder of the program Miss Guy sang four lieder by Hugo Wolf, and Donizetti's "Regnava nel silenzio" from "Lucia di Lammermoor". Paul Ulanowsky was the excellent accompanist for this singer, who has sincerity, outstanding musicianship and a gift for communicating the essence of a song. —R. L.

Adventures in Piano Music

Town Hall, May 16, 11 a.m.—The young impresario Jay K. Hoffman presented an interesting innovation in children's concerts by utilizing the talents of ventriloquist Paul Winchell and his two dummies Jerry Mahoney and Knucklehead Smith. The puppets were cast as children unwillingly brought to a recital given by pianist Seymour Bernstein. After some hilarious repartee they are won over to

classical music by Mr. Winchell's patient explanations and by Mr. Bernstein's sensitive playing of short works by Scarlatti, Mozart, Schumann and others. Judging from the response of the young audience, future programs featuring other instruments will be eagerly anticipated. —A. D.

Amiram Rigai . . . Pianist

Carnegie Recital Hall, May 16, 5:30.—The young Israeli pianist Amiram Rigai took on a formidable task for his Saturday afternoon New York appearance. In the first half he performed Bach's Toccata and Fugue in D minor, the Beethoven Sonata in D major, Op. 28, and the Schumann Symphonic Etudes. Following intermission, he continued exploring virtuoso works by playing five "movements" by Ben-Haim; the one-movement Prokofiev Sonata No. 3, in

A minor; Albéniz's toccata-like "Leyenda"; the Chopin Etude No. 10, Op. 25; and, finally, Liszt's "Hungarian Rhapsody" No. 6.

Mr. Rigai demonstrated that he has a real flair for bravura playing. He can raise a fine thunder with the sweeping chords of the Schumann and Liszt show-pieces. He has strong, sure fingers. He seldom missed a note, and each number was ended with a flourish, the pianist rising from his seat.

But two hours of piano played "forte possible" is not an ideal recital. In the relatively soft passages in the Beethoven, Mr. Rigai was not so convincing as in the other sections calling for speed and brilliance. He has a splendid talent, but it should not be limited to one portion of the piano literature. —W. L.

Eugenia and Almita Hyman . . . Pianist and Violinist

Carnegie Recital Hall, May 16 (Debut).—The Misses Hyman, two young and comely sisters, introduced themselves to the professional music world with as calm and authoritative an afternoon of performances as one might expect from veterans twice their age.

As a duo, they applied their fluent skills and interpretative insights to sonatas by Beethoven and Brahms, Wieniawski's Polonaise Brillante in D, and Alexei Haieff's Three Pieces. Eugenia Hyman, the pianist of the twosome, appeared additionally as soloist in works by Schumann (the "Novellette", Op. 21, No. 8, and three "Phantasietücke") and Bartok (the Suite, Op. 14).

However occupied, the young ladies invariably commanded respect for the orderliness and thoughtfulness of their work.

Nothing was more persuasive during the afternoon than the Hyman's absorbing account of Brahms's Sonata in G, which flowed with a seemingly effortless, but always controlled, lyricism.

Eugenia Hyman's Bartok was possibly a bit too controlled to be completely exhilarating, but it should not be difficult for her to give it more headway in the future. —M. A. H.

Dorothy Bullock . . . Pianist

Town Hall, May 17, 5:30.—Dorothy Bullock, an attractive, slender, raven-haired young pianist with a real flair for the keyboard, created a favorable impression in this recital not only for her accomplishments but for inherent potentialities. A pupil of Edwin Hughes, Miss Bullock revealed well-developed technical mastery, innate musicianship of a high order, and a sound rhythmic sense coupled with a natural feel for rubato. Furthermore, she had the power to communicate music requiring more than surface glitter. This was best exemplified in her playing of the introspective measures of Brahms's long, sprawling F minor Sonata, Op. 5. The Andante espressivo and Intermezzo were played with lyric warmth, intimacy, and a beautifully modulated singing tone. Although Miss Bullock failed to make the episodic corner movements of the sonata hang together, it was evident that she has a deep affection for the work and a firmer grasp of its meaning than many pianists thrice her age.

The young pianist was heard to further good advantage in Liszt's "Au bord d'une source", the Schumann-Tausig "Der Contrabandiste", and a Scherzo by Charles T. Griffes. Her playing of five Chopin Preludes, on the other hand, because of sparse

pedaling, tended to be dry and colorless. The Gluck-Friedman "Dance of the Happy Spirits", Beethoven's Rondo in G, and a Scarlatti Sonata, with which she opened the program, were played somewhat heavily-handedly. —R. K.

Dorothy Renzi . . . Soprano

Carnegie Recital Hall, May 18.—Dorothy Renzi, an enterprising young singer, took an adventurous gamble and presented a program of four contemporary composers, each serving as accompanist for his songs. The gamble did not bring as much as one could have hoped for, but high praise is due Miss Renzi for realizing as much of each composer's style and individuality as was possible.

The evening's success were the opening songs by John Edmunds. Using beautiful early English and Elizabethan texts, Mr. Edmunds has sensitively captured the spontaneity and fragrance of the words. His harmonic vocabulary is always in accord with the clean and gracefully shaped vocal lines and in "Why Canst Thou Not, as Others Do", Mr. Edmunds conjured up the inner melodies of the poem itself, so that the song carried with it a moving lyric intimacy.

Unfortunately, the rest of the works on the program did not match the quality of Mr. Edmunds' songs. John LaMontaine's "Four Songs for Soprano and Violin", while well written, seemed only to hover around the texts. His songs to English and American folk poems were pleasant but obvious. Marga Richter's songs to Chinese poems only occasionally touched the spirit of these jewel-like masterpieces, while Lee Hoiby's group, ending Miss Renzi's recital, were always neatly worked out, yet never quite came to life.

Miss Renzi sang throughout with sincerity and devotion, and deserves a round of very special applause for giving this program. —R. L.

Marvin Hayes . . . Bass-baritone

Carnegie Recital Hall, May 23, 5:30.—Mr. Hayes, who made his New York debut in 1957, has been heard several times this season in the Music in Our Time series. On those occasions his songs were by contemporary composers. Therefore it was interesting to hear him in a more representative program.

With Jonathan Brice at the piano, Mr. Hayes presented three songs by Henry Purcell, a Schubert-Brahms group, two songs each by Miriam Gideon and Arnold Schoenberg, and five excerpts from "Soldier Songs" by Hugo Weisgall.

Mr. Hayes's assets at this point—he is a young man—include the ability to enunciate clearly in any language he chooses to sing, a pleasing tone quality and a voice of better-than-average range. He was especially impressive in the Brahms-Schubert songs, less so in the Weisgall excerpts, when his voice sounded forced. —W. L.

Other Events

Two noteworthy concerts given during the month of May were the debuts of Varoujan Kodjian, violinist, on May 12, and Milly Suster, soprano, and Imre Vasady, bass-baritone, on May 10. Both recitals were in Carnegie Recital Hall.

Gloucester, Mass. — Virgil Fox, organist, will play the summer series of recitals at the Hammond Museum here. The concerts on the Great Organ will be given on July 14, 21, and 28, and Aug. 4.

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Casals Festival

(Continued from page 3)

more cohesiveness in their joint enterprises and only Jan Peerce proved not quite up to his task, pardonably failing in his struggle with the high tessitura of an aria from the Cantata No. 175. Eileen Farrell, with superb assistance from Bernard Greenhouse, cellist; Mr. Baker; Robert Bloom, oboist; and Paul Ulanowsky, pianist, made a heavenly thing of "Bete aber" from Cantata No. 115.

The Stern-Istomin-Casals combination appeared again, this time in Brahms's B major Trio. The reading was generally well-balanced and effective.

The fifth concert, on May 9, was truly an all-star affair, featuring two conductors, Mr. Schneider and Mr. Casals; a great singer, Miss Farrell; and Mieczyslaw Horszowski, pianist.

Mr. Horszowski treated Beethoven's Third Piano Concerto as the most delicate of miniatures, and within his limitations (which are strictly physical) there was much to admire. Miss Farrell regaled the 2,000-plus audience with Beethoven's "Ah, Perfido" and Weber's "Ozean, du Ungeheuer". This is the kind of grand, dramatic music that shows off her magnificent, huge instrument to greatest advantage. The excitement she created had the audience screaming its approval at deafening volume.

A real treat concluded this fascinating program, with Mr. Casals leading Haydn's "Farewell" Symphony, complete with candles being blown out and the players exiting a few at a time during the finale. Mr. Casals' leadership was a model of clarity and vigor.

The idea of mixing various forms and instrumental combinations on a single program is one of the most felicitous inspirations of this festival. The May 10 concert, which mixed a chamber orchestra, a lieder recital, and a violin-piano-cello trio proved most rewarding, although I would like to forget Mr. Schneider's turgid presentation of Bach's Sixth Brandenburg Concerto.

Eileen Farrell and Eugene Istomin joined forces for some Schumann and Schubert lieder. With such a huge piece of declamatory and lyrical power as Schubert's "Dem Unendlichen" one could truly marvel at what the soprano can accomplish with a "big" song; she let out a stream of gorgeous sound that I would have thought possible only from Flagstad in her prime. Mr. Istomin's partnering was all that could be desired; he was half of a team, rather than the accompanist.

Mr. Horszowski, Mr. Casals and Mr. Schneider then played Schubert's E flat major Trio and the results

were beautiful. The pianist is really in his milieu in chamber music and his penetration of the subtleties of this infinitely lovely work was a tribute to his great experience and masterful comprehension of the idiom. Mr. Casals provided playing of rapturous feeling and a depth of emotion that made me truly comprehend his revered status among living musicians.

The May 13 concert was for me the low ebb of the festival. It began with a shapeless Brahms Third Symphony led by Mr. Schneider. Jesus Maria Sanroma's playing of Mozart's great C major Piano Concerto proved only slightly more rewarding; it had sensitivity and genuine warmth in spots, but on the whole it sounded underrehearsed and superficial. Mr. Casals closed the evening with Mendelssohn's "Italian" Symphony.

A program by the Budapest Quartet and assisting artists on May 14 showed that this group is still among the world's best. The Schumann Piano Quintet found Mr. Sanroma much more at home than on the previous evening, collaborating with the strings in a polished, lyrically gentle reading.

In the Brahms Clarinet Quintet Mitchell Lurie played with a sensitivity and command of the clarinet that one is all too seldom privileged to hear. Mendelssohn's delightful Octet, in which the quartet was joined by violinists Felix Galimir and Paul Wolfe, violist Walter Trampler, and cellist Leslie Parnas was another event to cherish.

Mr. Casals led Mozart's "Linz" Symphony to begin the May 17 concert in a way which showed his unique gifts as a conductor. His tempo was slower than I would normally find valid for the Allegro of the first movement, actually transforming it into a powerfully solid allegretto. The Poco Adagio was almost largo. This approach was obviously not a random idea; the interpretation had cohesiveness and great beauty in this original conception.

Mr. Casals and Mr. Horszowski collaborated in a deeply moving version of Bach's D major Cello and Piano Sonata.

The Budapest Quartet and Walter Trampler in Brahms's G minor Quintet and Mozart's D major Quintet, and Mr. Casals' joining the quartet for Schubert's C major Quintet, on May 18, provided the festival with more of its greatest moments. Of particular magnificence was the Schubert.

The May 21 concert found the Budapest Quartet giving a suave-toned, rather matter-of-fact performance of Beethoven's Op. 127, with only violist Boris Kroyt really rising to the emotional demands of the music. This was followed by Rudolf Serkin's very welcome first appearance at this series, partnering Mr. Casals

in Schumann's "Fünf Stücke im Volkston" and Beethoven's Variations on "Bei Männern welche Liebe fühlen". Mr. Casals did not have the Schumann under complete control; there were some slips and slides here and there; but again his grasp of the idiom and his wonderful warmth were ever in evidence. The Beethoven was a joy.

Mr. Serkin then joined the Budapest Quartet in Brahms's F minor Quintet. He attacked the work with a furious passion and intensity, balanced by exquisite delicacy of phrasing.

The choice of Beethoven's "Choral Fantasy" for the conclusion of the festivities was inspired. The work emerged as a masterpiece. It was treated as the greatest of Beethoven; its kinship to the Ninth Symphony obvious as seldom before. Mr. Casals led with grandeur and massive strength—slowly, allowing the climaxes to emerge gradually and with crashing sonority. Mr. Serkin was again at his best, this time in music

tailor-made for him. The chorus prepared by Augusto Rodriguez sang with a fervor that was a new experience in ensemble singing to me. The sextet of vocal soloists was a joy to hear. The choral-orchestral tutti came like cannonblasts. The presentation was one of highest accomplishment throughout. I am certain that few in the large audience were surprised by the encore, Mr. Casals playing his "theme", the "Song of the Birds".

Norma Heard In Little Rock

Little Rock, Ark.—The Arkansas State Opera presented Bellini's "Norma" on May 3, conducted by Sheldon Soffer and directed by Edward McGuire. Included in the cast were William Lewis (Pollione), Aaron Pierce (Oroveso), Barbara Stevenson (Norma), Lili Chookasian (Adalgisa), Jean Robbins (Clotilde) and Harold Thompson (Flavio).

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Alec Templeton is surrounded by members of the Baie Comeau (Quebec) Musical Club following his concert on April 23. From the left: P. M. Quinn, club president; P. Leclerc, vice-president, Baie Comeau Musical Club and director of Community Concerts of Canada; Mr. Templeton; Leo Bernache, manager of Community Concerts of Canada; Mrs. P. M. Quinn; Mrs. A. R. Wylie; A. R. Wylie, director; Heather Fraser, secretary-treasurer; M. Migneault, publicity chairman

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Schools and Studios

Boston.—The place of music in community life will be the subject of a unique seminar from June 29 to July 11 at the Arts Center of Boston University's School of Fine and Applied Arts. It will be directed by Max Kaplan, director of the Arts Center. On July 3-5 the group will visit Agassiz Village, Oxford, Maine, one of the largest New England camps, to discuss and demonstrate techniques for the use of music in a recreational situation.

At the final recital of the 1958-59 season of the **Emerich Music Workshop**, Paul Emerich spoke on his forthcoming work, "The Road to Modern Music", which will be issued this fall by Southern Music Company. The work will provide musicians with a knowledge of the techniques of contemporary composers and how they grew from the impressionists to the dodecaphonists, so that those practicing the piano models will become familiar with the new idioms and overcome their difficulties. The recital also included performances of Beethoven's Fourth Piano Concerto by Esther Hoffman, and Rachmaninoff's Second Piano Concerto by Irene Stern, with Rudolf Schaar playing the orchestral parts on the second piano. All three artists are postgraduate students of Mr. Emerich.

Boston.—John Moriarty, of the **New England Conservatory of Music** faculty, has been appointed assistant conductor of the Santa Fe Opera for its summer season. A vocal repertoire coach, he has directed a number of televised opera programs in the past three years.

Oberlin, Ohio.—The **Oberlin Brass Choir**, conducted by Arthur L. Williams, presented a concert on May 17 devoted to music by Frederic Curzon, Arthur Benjamin, Arthur Bliss, Haydn Wood, Bach, Leo Sowerby, and Vaughan Williams.

Iowa City, Iowa.—David Lloyd, well-known American tenor, has been appointed associate professor at the **State University of Iowa**. James Dixon, conductor of the University Symphony, will become conductor of the New England Conservatory Orchestra in September.

Santiago de Compostela, Spain.—Andrés Segovia, José Iturbi, Gaspar Cassado, and Victoria de los Angeles will teach, among other noted musicians, at the second course of interpretation of music at Santiago de Compostela, from Aug. 24 to Sept. 19. The course is directed towards advanced students of music academies as well as professional musicians. Further information can be obtained from Cultural Relations, Palacio de Santa Cruz, Madrid, Spain.

Aix-en-Provence, France.—Les Conférences Musicales André Jolivet, under the patronage of Marguerite Long, will take place here July 15 to Aug. 5. Mme. Long, Mr. Jolivet, Olivier Messiaen, Lucette Descaves, and Yvonne Loriod are on the list of distinguished musicians who will teach and analyze music for those attending.

Santa Clara, Calif.—Henri Temianka, first violinist of the Paganini Quartet, will be at the **University of Santa Clara's** newly established summer school on July 6, 7, and 8, to present a seminar entitled "A Survey of the Violin Sonata Literature".

San Diego, Calif.—Roger Wagner and J. Dayton Smith will be co-directors of the seventh annual workshop in choral art to be held at **San Diego State College** from June 29 to Aug. 7. Jan Popper and John Wustman will also take part in the workshop.

Nice, France.—The **Académie Internationale de Musique** at Nice will include a course in composition and orchestration by **Alexandre Tcherepnin** from July 1 to 20. Others who will teach at various times during the summer will be Marcel Dupré, Lili Laskine, Magda Tagliaferro, Ricardo Odnoposoff, Henryk Szeryng, Pierre Fournier, and Alfred Loewenguth.

Minneapolis.—The **MacPhail School of Music** and Minneapolis College of Music will be consolidated effective Sept. 1. The new organization will be named **MacPhail School and Minneapolis College of Music** and will be housed in the MacPhail building, Twelfth and LaSalle Avenue, to be extensively remodeled during the summer.

Philadelphia.—The **Philadelphia Conservatory of Music**, Maria Ezerman Drake, director, held its concert and commencement exercises on May 26 at the Bellevue-Stratford Ballroom. Willem Ezerman, president, gave the address. Boris Koutzen conducted the conservatory orchestra, and Allison R. Drake the conservatory chorus. Included in the program were Charles Ives's "The Unanswered Question" with Donald Chittum and Hendrik Drake as the onstage and offstage conductors; the first movement of Chausson's Concerto for Piano, Violin and Strings; and Prokofiev's "Overture on Hebrew Themes", among other works.

The **Music Education League** presented the Annual Winners Concerts in its 36th season of auditions at Carnegie Recital Hall on May 9, in two sessions.

Chicago.—A program of compositions by **Leon Stein** was scheduled for May 27 for the benefit of the **DePaul University** school of music scholarship fund. It featured François D'Albert, violinist.

Brooklyn College has announced a summer concert series of four events: Brooklyn Philharmonia, conducted by Siegfried Landau, with Malcolm Frager as piano soloist, June 27; Andre Eglevsky Petit Ballet, July 9; Michael Rabin, violinist, July 15; and "The Barber of Seville", directed by Anton Guadagno, on July 22.

The **Robert Whitford 1959 National Piano Teacher Convention** is scheduled for the Hotel New Yorker in New York City on July 15 and 16. Mr. Whitford, of Miami, will present the entire Convention Teacher Training Course.

Baltimore.—Peter Mennin, director of the **Peabody Conservatory**, has announced the addition of **Joseph Eger**, horn virtuoso, to the faculty beginning in the fall. Formation of the Peabody Art Theatre has also been announced, with Laszlo Halasz as director. Mr. Halasz, former director of the New York City Opera, is presently director of the Empire State Music Festival. Elemer Nagy will

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serve as stage director. The 1959-60 year will open on Oct. 1, with entrance auditions scheduled by appointment in June, July and September.

Currently available is a pamphlet by A. M. Morelli, voice specialist and tenor, on "Why correct respiratory technique is a 'sine qua non' condition for the correct emission of the singing voice".

Anne Hull spoke before the Piano Teachers Congress at Carl Fischer Hall in May on "Problems and Rewards of Piano Ensemble Study". The talk was illustrated by a short program of piano works for four and six hands at one and two pianos played by teams from Miss Hull's classes at Juilliard School of Music.

Elaine Kokoski and Barbara Cole, pupils of **Marjorie Mitton**, will sing important roles in the ten productions which the Arundel Opera Theatre, Inc., is offering during its 12th summer season at Kennebunkport, Maine. Miss Cole has recently appeared with the Richmond Opera Company singing Frasquita in their production of "Carmen", and as Zerlina in the Amato Opera Theatre presentation of "Don Giovanni". She has also been heard in several performances of "The Medium", as Monica.

Mario Rubini-Reichlin, voice teacher, has begun classes at his summer studio in Lenox, Mass., where he is also preparing repertoire for concert, opera, oratorio, and liturgical (cantorial) music as well as conducting special courses for teachers. During the summer months Mr. Rubini-Reichlin will be teaching two days weekly in his New York studio, 212 West 71st Street.

Julia Lawrence, teacher of voice, gave her last student recital of the season on May 23 at her studio, 160 West 73rd Street, New York. A wide-ranging program was sung encompassing music from Scarlatti to Rodgers and Hammerstein. Among the artists participating were Shirley Mock, Yen Wu, Cerilla Ryan, John Swannstrom, and Gai Fong.

Carlos Buhler, pianist and teacher, will conduct a master class at the Danfelter School of Music, Albuquerque, N. Mex., from June 29 through July 31. At the conclusion of classes Mr. Buhler will return to New

York for a short time prior to embarking on a concert tour of South America.

Verne Reider, voice teacher, will be director of music this summer at Camp Marudy in New Jersey. Miss Reider will teach at her New York studio, 162 West 54th Street, on Wednesdays only during July and August.

Frank Cusumano was accompanist and director of the annual musical show at the Grand Street Boys Club, New York, on May 12. On June 26 and 27 Mr. Cusumano will participate in the Dale Carnegie National Speech Convention in St. Louis. He is winner of the North Eastern Division.

Community Opera, Gladys Mathew, president, presented "Martha" in English at the West Side YMCA on May 23. Alberto Bimboni conducted; Gunda Mordan was stage director, and Evelyn Hansen was the pianist.

Sandra Rivers, young piano student of **Kathrine Parker** of the Juilliard School of Music, was presented in recital by the Business and Professional Club of St. Mark's Methodist Church, New York, on June 14. Miss Rivers is a winner of the Youth Talent Contest sponsored by the organization.

Lola Hayes's pupil Margaret Tynes will be among the American artists presented by Ed Sullivan in his television program from Moscow this summer. Another pupil, Lucia Hawkins, soprano, has taken Miss Tynes's place in the touring ensemble that presents Highlights of Broadway and Opera. Three of Miss Hayes's pupils have recently won scholarships with the Kathryn Long school operated in conjunction with the Metropolitan Opera. They are Elinor Harper, soprano; Paula Stark, mezzo-soprano; and Adelaide Boatner, contralto.

Ruth Shaffner, soprano, conductor, and teacher, directed the Putnam County Choral Society, of Carmel, N. Y., in Handel's "Messiah" last December and Verdi's "Requiem" in May. Professional pupils of Miss Shaffner made up the quartet of soloists. Miss Shaffner also directs the Ten Eyck Choralists, a group of residents of Ten Eyck Troughton Memorial Residence for Business Women in New York City; they were heard in spring concert in May, with George Fuller, bass-baritone, as guest artist. Students from Berkeley Institute in



Blakeslee-Lane

Peabody Institute gave "Don Pasquale" on May 18 and 19. The opera was conducted by Newell Jenkins and staged by Elemer Nagy. Above are Spiro Malas (left), as Pasquale, and Fred Brozer, as Malatesta.

Brooklyn, where Miss Shaffner is on the faculty, were heard in a gala concert at the Brooklyn Academy of Music in February. The Glee Club of Bergen School in Jersey City, where Miss Shaffner also teaches, was seen on WOR-TV in two programs on the Evangel Hour in March. Miss Shaffner teaches during the summer at "Brookwillows", near Pawling, N. Y. A recital of her pupils was given in Carmel, N. Y., in June.

Jersey City, N. J.—The Jersey City Choral Society, under the baton of **Alfred Hopkins**, presented its 13th annual spring concert on May 18 at the Jersey City Woman's Club Auditorium. The soloists included Muriel Simmons, soprano and artist pupil of **Herta Sperber** (Mrs. Hopkins); Florence Debus, contralto; and Joseph Sullivan, baritone.

Artist pupils of **Clarence Adler** who have been active in concert this season are: Harold Cone, again in Spain on his third tour, appeared with leading orchestras and in recital in Mallorca, Barcelona, Madrid, Palma, Valdemosa. Mr. Cone has also recently played in the Far East. This summer he will be heard at Lewisohn Stadium under the direction of Alfred Wallenstein. Deanne Garay was heard in Carnegie Recital Hall on May 9 and won a monetary prize in the International Recording Contest of the Guild of Piano Teachers. Amiram Rigai, young Israeli pianist, has had appearances on the West Coast and in the Eastern states. He appeared at Carnegie Recital Hall on May 16. Marcelita Kabayao, Filipino pianist, is preparing for another recital at Town Hall next fall. She has just returned from a tour of more than 100 concerts in Europe and the Orient. Paulina Ruvinska gave recitals at Carnegie Recital Hall and at Columbia University. Barbara Micale, of Syracuse, gave a recital in her home city and appeared at the Brooklyn Museum on June 14. Isadore Freeman is being heard in a series of chamber-music programs and lectures. Allen Brown is on a ten-week tour in South America as accompanist and soloist with the Jubilee Singers.

Grace Leslie, teacher of singing, has moved her studio to 90 Congress Street, Salisbury, Mass., for the 1959-60 season. Miss Leslie will also teach two days a week at Connecticut College in the next academic season.

New Orleans, La.—**Loyola University of the South** has announced the establishment of a School of Liturgical Music, which offered its first courses beginning June 10.



BMI Archives

Establishment of the John Lewis Chair in Jazz Composition has been made at the School of Jazz, Lenox, Mass. The chair was made possible through a grant of \$1,000 from Broadcast Music, Inc. Above: Robert J. Burton, vice-president of BMI, presents a \$1,000 check to Mr. Lewis, executive director of the school, while members of the Modern Jazz Quartet look on. From the left: Milt Jackson; Mr. Burton; Mr. Lewis, and Connie Kay

Letters to the Editor

Choral Anniversary

To the Editor:

The Buffalo Orpheus wants to thank the many people sending telegrams and letters of congratulations for its 90th anniversary concert, on April 14, 1959. . . . The Buffalo Orpheus, the oldest choral organization in Buffalo and western New York State and one of the oldest in the United States, was organized in 1869. National attention came as it performed in New York City, Chicago, Philadelphia, Baltimore, Detroit, Cleveland, Washington, D. C., Milwaukee, Atlantic City, Pittsburgh, Cincinnati, and Toronto, Canada. It has appeared with symphony orchestras in Buffalo, Detroit, Cincinnati, Pittsburgh and Chicago. World famous guests entertained by the Buffalo Orpheus include Dr. Walter Damrosch and Fritz Kreisler.

Edward C. Schick, President
Buffalo Orpheus

President's Program

To the Editor:

The President's Special International Program for Cultural Presentations has in the past five years expended approximately \$5,000,000 in behalf of American musicians. Of that amount, 50 per cent has gone directly into the pockets of the musicians in the form of fees, salaries and similar payments. (The balance has been used to pay transportation costs and other expenses of the tours.) The nearly 2,000 artists involved benefited not only financially, but professionally and in publicity as well.

The enclosed clipping from your current issues (item in "Mephisto's Musings" entitled "To the Rescue", May, page 12) disseminates among the American musical community a one-sided view of the situation. Sympathetic though we are, the limited funds allocated to the President's Program cannot possibly be stretched to assist all the worthy attractions offered. The State Department is constantly under the bitter necessity of making difficult decisions as to which

of the qualified projects presented by ANTA shall be carried through. In the case of Mr. Kuerti, ANTA made several attempts to find the funds from other sources after it became apparent that the President's Program monies were not available. In the case of the National Music League, the President's Program has in the past given strong financial support to several of their projects.

We recognize that it is hopeless to expect universal approbation as long as it is necessary to refuse some applicants. Nevertheless, the President's Program has contributed considerably, not only to the material welfare of our performing artists, but also to their standing in the eyes of the general public and its elected representatives. All of us who serve the cause of American music need to foster that growing interest.

Robert C. Schnitzer
General Manager
International Cultural Exchange
Service
New York, N. Y.

Instrument Collections

I am undertaking a survey of musical instrument collections in the United States, and would be grateful for information about any collection, public or private, not listed in the article on "Instruments, Collections of" in Grove's Dictionary.

Dale S. Higbee
412 So. Ellis St.,
Salisbury, N. C.

Hanson Presides At NMC Meeting

Howard Hanson presided over the annual meeting of the National Music Council on May 27 at the Kosciuszko Foundation in New York. Subjects under discussion were the Ford Foundation grant to place young composers in high schools, proposed Congressional legislation concerning music, unjust lawsuits against composers for plagiarism (Sigmund Spaeth, speaker), American recordings (Ray Green, committee chairman), and general council activities.

The new first vice-president is Mrs. C. R. Bullock, president of the National Federation of Music Clubs; the new second vice-president, Stanley Adams, president of the American Society for Composers, Authors, and Publishers. Henry Z. Steinway is now secretary, and Herman Neuman has been added to the list of members-at-large of the executive committee.

Cliburn Among Soloists In Gulbenkian Festival

Lisbon, Portugal.—The third Gulbenkian Festival of Music is being held from June 6 to 23. Conductors participating are Antonio de Almeida, Massimo Freccia, Pedro de Freitas-Branco, Lorin Maazel and Carl Schuricht. Orchestra and instrumental groups listed are the Philharmonia Orchestra of England, the Chamber Orchestra of Toulouse, National Symphony, Porto Symphony and the Lisboa Quartet. Soloists appearing with the above ensembles are Geza Anda, Teresa Berganza, Van Cliburn, Nathan Milstein, and Janos Starker.

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In the news 20 years ago

Participants in the Ann Arbor Festival 20 years ago are, from the left, Arthur Hackett, Norman Cordon, Richard Bonelli, Helen Jepson, Earl V. Moore, Elizabeth Wyso, and Giovanni Martinelli. All took part in a concert version of Verdi's "Otello"



The New York World's Fair management abandons its international festival of music on May 24, 1939. The Hall of Music is to become the home of popular productions, and Olin Downes, director of music at the fair, sends in his letter of resignation. Though no definite attractions have been listed, it is stated that swing bands, Broadway musical hits, and light operas will be substituted for the productions of classical and contemporary music. Editorials do not applaud the management's decision, pointing out that an opportunity to do something of real cultural value has been muddled.

Douglas Moore's "The Devil and Daniel Webster" receives its premiere

on May 18. The work is produced by the American Lyric Theatre at the Martin Beck, New York City.

Honegger's "Jeanne d'Arc au Bûcher", which received its premiere in Basel on the 10th of May, 1938, is presented in Paris in May of 1939. It is hailed there as a masterpiece.

The world premiere of Prokofiev's "Alexander Nevsky" is given in Moscow on May 17, 1939. The composer himself conducts.

"Billy the Kid", a character ballet in one act, is presented by Ballet Caravan in New York on May 24. The music is by Aaron Copland, choreography by Eugene Loring.

OBITUARIES

WARD FRENCH

St. Thomas, V.I.—Ward French, 68, pioneer in the field of "organized audiences" for music, former chairman of the board of Columbia Artists Management and former president of Community Concerts, died of a heart attack at his home here on June 2.

In 1954, disagreements on basic policy at Community led to Mr. French's being relieved of his post as president of the organization by the board of directors. Shortly thereafter, Mr. French, in association with Robert Ferguson, established the International Concert Service, also in the field of organized audiences. Operations were suspended after a month, however, and Mr. French moved to St. Thomas. Here he became a leading real-estate broker for the Caribbean area.



James Abrecht

Ward French

A native of West Branch, Mich., Mr. French received a degree in music from Albion College in 1911. He taught music in high schools in Boise, Idaho, and Stockton, Calif., and also worked in the summer on the Redpath and Chautauqua Circuits. In 1918 he became a piano salesman.

The turning point in Mr. French's career came in March, 1922, when he joined the firm of Harrison and Harshbarger in Chicago, which was then organizing the first Civic Music Associations. Mr. French's energy, zeal, and promotional skill were credited with much of the rapid growth of the organized-audience movement.

In 1925, Harrison and Harshbarger was incorporated under the name of Civic Concert Service. Less than three years later, Community Concerts Corporation was formed, and in 1930, Mr. French left Civic to become president of Community (renamed Community Concert Service). Under his leadership, Community became the larger of the two organizations.

Mr. French was elected chairman of the board of directors of Columbia Artists in 1948, a post he held for some years. He remained president of Community throughout his association with it.

Mr. French is survived by his widow, the former Virginia Collier, and two daughters, Mrs. Hendrick Booraem, Jr., of New York, and Mrs. Kenneth D. Alexander, of St. Thomas.

McCALL LANHAM

McCall Lanham, 81, former concert baritone and for 34 years choir-master of Grace and St. Paul's Lutheran Church, died in New York on

May 31. He had taught voice for more than 50 years and had been head of the voice department of the Metropolitan College of Music, as well as a director of the voice department of the Chevy Chase School in Washington. Surviving are his widow, Mrs. Virginia Lanham, and two stepdaughters, Mrs. Henry J. Taylor, wife of the American Ambassador to Switzerland, and Miss Virginia Kimbro.

GEORGE H. DALRYMPLE

Hollywood, Calif.—George H. Dalrymple, 83, concert manager and impresario, died here in Mount Sinai Hospital on May 3. Known as a developer of young talent, Mr. Dalrymple had taken artists to various parts of the United States and Latin America. He was father of Jean Dalrymple, director of the New York City Center Theatre and Light Opera Companies. He is also survived by his widow, another daughter, and a son.

WALTER HELFER

New Rochelle, N. Y.—Walter Helfer, 62, composer and professor of music at Hunter College died here on April 16. A fellow of the American Academy in Rome from 1925 to 1928, Mr. Helfer joined the Hunter faculty in 1929 and served as chairman of the music department from 1938 to 1950. His works include a Symphony on Canadian Airs, several overtures, and a large assortment of instrumental and choral music. He is survived by his widow, two sons, his mother, and a sister.

EDE ZATHURECKY

Bloomington, Ind.—Ede Zathurecky, 56, concert violinist and for 15 years director of the Franz Liszt Academy of Music in Budapest, died here of a brain hemorrhage. Mr. Zathurecky, who gave his Carnegie Hall debut recital in 1925, had been visiting professor at Indiana University for the last two years. He is survived by his widow, Vera Zathurecky, a pianist.

CORRADO MUCCINI

Corrado Muccini, 60, a member of the music staff of the Metropolitan Opera, died on May 30 in New York. Mr. Muccini had been an operatic conductor in his native Italy and in South America before coming to this country in 1953. He had served also on the staffs of the San Francisco Opera, the Lyric Theatre in Chicago, the Cincinnati Summer Opera and the Puerto Rico Opera Festival.

J. ALDEN EDKINS

East Haddam, Conn.—J. Alden Edkins, 51, bass, died in his country home here on April 23. A first-prize winner of the Atwater Kent radio auditions in 1931, Mr. Edkins sang with various American opera companies. He was a soloist with the New York Philharmonic in the American premiere of Busoni's "Arlecchino" in 1951. Surviving are his widow, Laura, and his mother, Mrs. Emeline Edkins.

EMMA TRENTINI

Milan.—Emma Trentini, 74, Italian soprano of opera and operetta, died here on April 12. Brought to the United States in 1905 by Oscar Hammerstein to sing with his com-

pany at the Manhattan Opera House, she later became well known for her performances in two operettas, the latter written for her. "Naughty Marietta" and "The Firefly".

DAVID E. MATTERN

Ann Arbor, Mich.—David E. Mattern, 68, professor in the University of Michigan School of Music, died here on April 14. Professor Mattern had been co-ordinator of music in the University School since 1931 and director of the University Extension Orchestra in Detroit since 1944. He is survived by his wife, a sister, and a daughter, Mrs. Halden Smith of Boston.

BORIS KITAIN

Miami.—Boris Kitain, 54, former principal violinist of the Indianapolis Symphony and the Cleveland Orchestra, died on April 19. He is survived by his wife, Anna Apesland, concert pianist; his mother, and two brothers, Robert, violinist, and Anatole, pianist.

LEFF POUSHNOFF

London.—Leff Pouishnoff, 68, Russian-born pianist and composer, died here at his home in Hampstead. Born in St. Petersburg, he was a child prodigy and gave his first concert in his homeland at the age of five. He left Russia and settled in Britain early in 1920. Mr. Pouishnoff became known for his interpretations of the music of Chopin. He gave recitals in Aeolian Hall and Town Hall in New York.

RUTH BLOOMER

New London, Conn.—Ruth Bloomer, 52, pioneer in the modern dance movement in America and a member of the Connecticut College faculty, died on April 17. Under her direction, the college's summer School of Dance developed into an internationally known school.

ARMAND MARSICK

Brussels.—Armand Marsick, 82, Belgian composer, teacher and conductor, died here of a cerebral congestion on April 30. A native of Liège, he graduated from the Royal Conservatory. While concertmaster at the Concerts Colonne he was appointed in 1908 to professorship at the Athens Conservatory where one of his best known pupils was Dimitri Mitropoulos. He is survived by his son, Paul Louis Marsick.

SIDNEY BECHET

Paris.—Sidney Bechet, American jazz saxophonist died on May 14. Mr.

Bechet composed one serious work, entitled "La nuit est une socière", a ballet score which had its premiere on April 4, 1953, in Paris.

Warren Opening Chautauqua Series

Chautauqua, N. Y.—Leonard Warren will give the opening recital in Chautauqua's amphitheatre on July 6. Under the patronage of the Norton Memorial Fund, the Mischakoff String Quartet will appear at the Norton Memorial Hall. Leslie Parnas, cellist, replaces Laszlo Varga, who is on leave in Europe. Ozan Marsh, pianist, with Mischa Mischakoff, violinist, and Gail Manners, soprano, with Walter Cassel, baritone, will give joint recitals respectively. A dance recital by Carola Goya and Matteo is also scheduled. Lilian Kallir, pianist, will give a solo recital.

The Chautauqua Opera Association, under its director, Julius Rudel, will have a six-week season, beginning on July 17 with Vittorio Giannini's "The Taming of the Shrew". In the cast will be Walter Cassel, Gail Manners, Dolores Mari, Val Patacchi, Joseph Posner, and Paul Ukena. The other American work will be Carlisle Floyd's "Wuthering Heights", with Phyllis Curtin, Patricia Neway, David Atkinson, William Nahr, Marjorie Gordon, and Grant Williams. There will be productions of Puccini's "Madama Butterfly", Verdi's "Rigoletto", Smetana's "The Bartered Bride" and Lerner and Loewe's "Brigadoon".

Twenty-four concerts are planned for the Chautauqua Symphony under the direction of Walter Hendl. Instrumental soloists include Jacob Lateiner, Ozan Marsh, Sidney Harth, Mischa Mischakoff, Muriel Kilby, and Leslie Parnas. Vocal soloists will be Rosa Savoia, John Alexander, Mary Judd, and Louis Sudier.

Caramoor Festival Schedules Five Concerts

Katonah, N. Y.—The 14th annual Caramoor Music Festival at Katonah, sponsored by the Rosen Foundation, will run from June 20 through July 5. Alfred Wallenstein, Elena Nikolaidi, Sylvia Marlowe, John Corigliano, Russell Oberlin, Arnold Gamson and Heida Hermanns are among the musicians participating. Also to be heard are the Caramoor Orchestra and Chorus, the Collegiate Chorale, Symphony of the Air, the Philharmonic Quartet, and the Pro Musica Motet Choir, Noah Greenberg, director.

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**Metropolitan Toronto Stay
Has Outstanding Rigoletto**

By COLIN SABISTON

Toronto.—Verdi's "Rigoletto" radiates as the brightest gem in the repertoire of great operas when presented with the high élan exhibited by the Metropolitan Opera Company in Toronto during the week May 25-30 at Maple Leaf Gardens. The capacity audience shared the view of this reviewer that it was almost incredible that music so familiar could soar to such new heights. The conjunction of all elements, including the fine chorus and orchestra, at so high a level, becomes a musical phenomenon, and no longer just a welcome end-of-season event.

This was the company's eighth season in Toronto sponsored by Toronto Rotary. The week ended with a preliminary estimate of receipts about \$800 below last year, with ticket-buyers down about 400. Rotary officials announced that during the previous seven years some \$185,000 had been earned for the support of the club's various charities, and that a contract will be signed to bring the company back for the ninth season in 1960.

Before opening night fans were writing to newspapers with unusual vigor and in unusual numbers, complaining that only the older and more familiar operas were scheduled. In part, their complaints were justified, as the performances of "Tosca" on opening night, "Carmen" on the 26th, "Fledermaus" on the 28th, and Saturday evening's "Madama Butterfly" were somewhat below par in verve and integration. The presentation of "Cavalleria Rusticana" and "Pagliacci" on Wednesday and Friday's "Rigoletto" were the best of the week. But on the whole, the city had as fine a week as it has any right to expect from a company that had been pullman- and plane-hopping with its full complement for so many weeks.

Deservedly world famous for his portrayal of Rigoletto, Leonard Warren outshone himself both as vocalist and actor. Richard Tucker, as the Duke; Giorgio Tozzi, as Sparafucile; Rosalind Elias, as his sister; Clifford Harvuot, as a very convincing Monterone, and all the rest of the cast contributed fully to the evening's high success. Laurel Hurley's uncanny accuracy of pitch in coloratura passages, her lyricism and her well-disciplined histrionic abilities created a most appealing Gilda and a tragic heroine of such quality as brought "Rigoletto" to life as drama as well as music. Under the baton of Fausto Cleva, stage and pit together seemed to catch the fire of inspiration out of which Verdi created such an opera.

Society Audience at Opening "Tosca"

Opening night's "Tosca", conducted by Mr. Cleva, was unfolded to a society audience of 8,000 in tempos that could be disputed. Mr. Warren's Scarpia, Eleanor Steber's Tosca, and Eugenio Fernandi's Cavaradossi were well sung, yet there were frequent moments of dullness. Ezio Flagello was the Sacristan, Lorenzo Alvary the Angelotti, and Paul Franke the Spoletta.

"Carmen" held greater interest. The disappointed fans of Risé Stevens, who had a sudden illness, succumbed to the verve and charm of Rosalind Elias as a most acceptable substitute. With Mr. Tucker as Don José, Frank Guarrera as Escamillo, Mr. Harvuot as Morales, and Heidi Krall as Micaela, the evening, conducted by Jean Morel, had its rewards.

Nor were the "twins" really outstanding. Kurt Adler conducted both. In "Cavalleria" were Zinka Milanov, Miss Elias, Daniele Barioni, Mario Zanasi, and Mignon Dunn. In "Pagliacci" the cast included Lucine Amara, Carlo Bergonzi, Mario Sereni, Charles Anthony, and Calvin Marsh.

I was unable to attend either "Fledermaus" or "Madama Butterfly", but reports are that adequately formal performances, led by Erich Leinsdorf, were given of each.

In "Fledermaus" were Jean Fenn, Virginia MacWatters, Blanche Thebom, Theodor Uppman, Cesare Valletti, Mr. Guarrera, Mr. Harvuot, Paul Franke, and Jack Gilford. Licia Albanese sang Butterfly with such authority and charm that she won a personal ovation from the audience. Supporting her were Margaret Roggero, Barry Morell, Clifford Harvuot, and Allesio De Paolis.

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Scherman Tour Uncovers Young Talent

(Continued from page 13)

phans ranging in ages from 3 to 15, put on a private concert for Mr. Scherman playing native dances on native instruments. There was also a brass band, led by a little boy "very correct and military, and unsmiling" to serenade Mr. Scherman on arrival and to speed his departure with "Auld Lang Syne". Mr. Scherman was both amused at the little conductor's "stiff" formality and struck by the pathos of it. For one brief moment, when he shook the boy's hand and told him how well he had led the band, the youngster forgot himself long enough to let a brief wince cross his face, but, quickly remembering that he was in uniform, he immediately resumed his "correct" attitude.

At the special request of Mme. Chiang Kai-shek, the great Confucian Temple in Taipei, which is only opened once a year, was unlocked for Mr. Scherman. The Temple Orchestra played traditional music for him on traditional instruments some of which are two or three thousand years old.

"One real highlight", Mr. Scherman continued after being interrupted by the importunate telephone, "... when we were in Seoul I was invited by Ambassador Dowling to come to his house to listen to a young genius—a ten-year-old boy violinist who reminded me very much of Menuhin when he was young, and who played with the same style and assurance. This, I thought, is a remarkable talent and I immediately started the ball rolling to get him a scholarship here in the United States.

Nine-Year-Old "Genius"

"Lo and behold, the following day our sponsor in Korea sent over another young genius—this time a nine-year-old girl—to play for me. We were in the midst of a rehearsal at the time, so I cleared the stage and told her to go ahead. Playing a 3/4-size violin with bad strings, that girl held me spellbound. One by one, the boys of the orchestra crept back and listened spellbound, too. In less than two days, I had heard talent the equal of, if not superior to, any to be found in our own country. The tremendous interest in, and demand for, Western music in Korea and Japan is simply overwhelming.

"In Japan our schedule was really rough since we had to play one-night stands. In fact, it was the most strenuous tour we have ever undertaken. Unfortunately, there was little time for meeting people or sightseeing. While there, we did a telecast in the NHK studio playing Bloch's Concerto Grosso, two movements from Mozart's 'Linz' Symphony and five movements from Virgil Thomson's 'Acadian Songs and Dances'. I must say this was the best directed musical show I ever witnessed. The camera was always on the right player at the right moment.

The Japanese director did a remarkable job of visual as well as aural presentation."

Queried as to whether he brought back any interesting new scores by native composers, Mr. Scherman replied: "No, but I am having some sent. I found a Bombay composer who successfully transcribes Indian music for western instruments. When in Saigon, we worked closely with a Vietnamese chorus—the Hun Noic Choir—whose conductor, Hai Linh, is also a composer. He has made some beautiful arrangements of Vietnamese folksongs which I had the privilege of examining."

Since time, as some wag once remarked, slips by faster in the West than it does in the East, and that allotted for the interview had long since run out, I asked the final question: What, if any, were the obstacles or disagreeable aspects of the tour?

"None whatsoever," came Mr. Scherman's prompt, crisp reply, "except, perhaps, the weather—the heat and humidity of some places and the cold in Seoul where the temperature was down to 30 and we had to play in an unheated hall. Just from the tourist angle alone, it was a marvelous experience!"

NBC To Produce Four Operas on TV

The NBC Opera Company will present four operas during the 1959-60 season with Peter Herman Adler, music and artistic director; Kirk Browning, director; Samuel Chotzinoff, producer; and Louis B. Ames, administrator.

Beethoven's "Fidelio" will be televised in color next November. It will be followed by color telecasts of Gian Carlo Menotti's "Amahl and the Night Visitors" in December, Mascagni's "Cavalleria Rusticana" in February, and Mozart's "Don Giovanni" in April. The Beethoven and Mascagni works will have translations by Joseph Machlis. W. H. Auden and Chester Kallman will supply the translation for "Don Giovanni".

During the last ten years, including the four operas scheduled next season, the NBC Opera will have produced some 54 operas.

CBS Will Broadcast European Festivals

Eleven European music festivals will be represented on CBS Radio's "World Music Festivals", which will begin its seventh consecutive year on the network, June 20, at 8:30-10:00 p.m., EDT. The following is a schedule of the programs: June 20 and 27—Stagione Sinfonica di Rome; July 4 and 11—Bergen Festival of Norway; July 18 and 25—Sibelius Festival in Helsinki, Finland; Aug. 1—Granada (Spain) Festival of Music; Aug. 8 and 15—Holland Festival; Aug. 22 and 29—Bach Week from Ansbach, Germany; Sept. 5—Festival of Two Worlds at Spoleto, Italy; Sept. 12—Dubrovnik (Yugoslavia) Music Festival; Sept. 19—Stagione Lirica di Rome and Turin; Sept. 26 and Oct. 3—Salzburg Festival; Oct. 10—Bayreuth Wagnerian Festival.

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